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WINTER 2010 • Vol. 8, Issue 1

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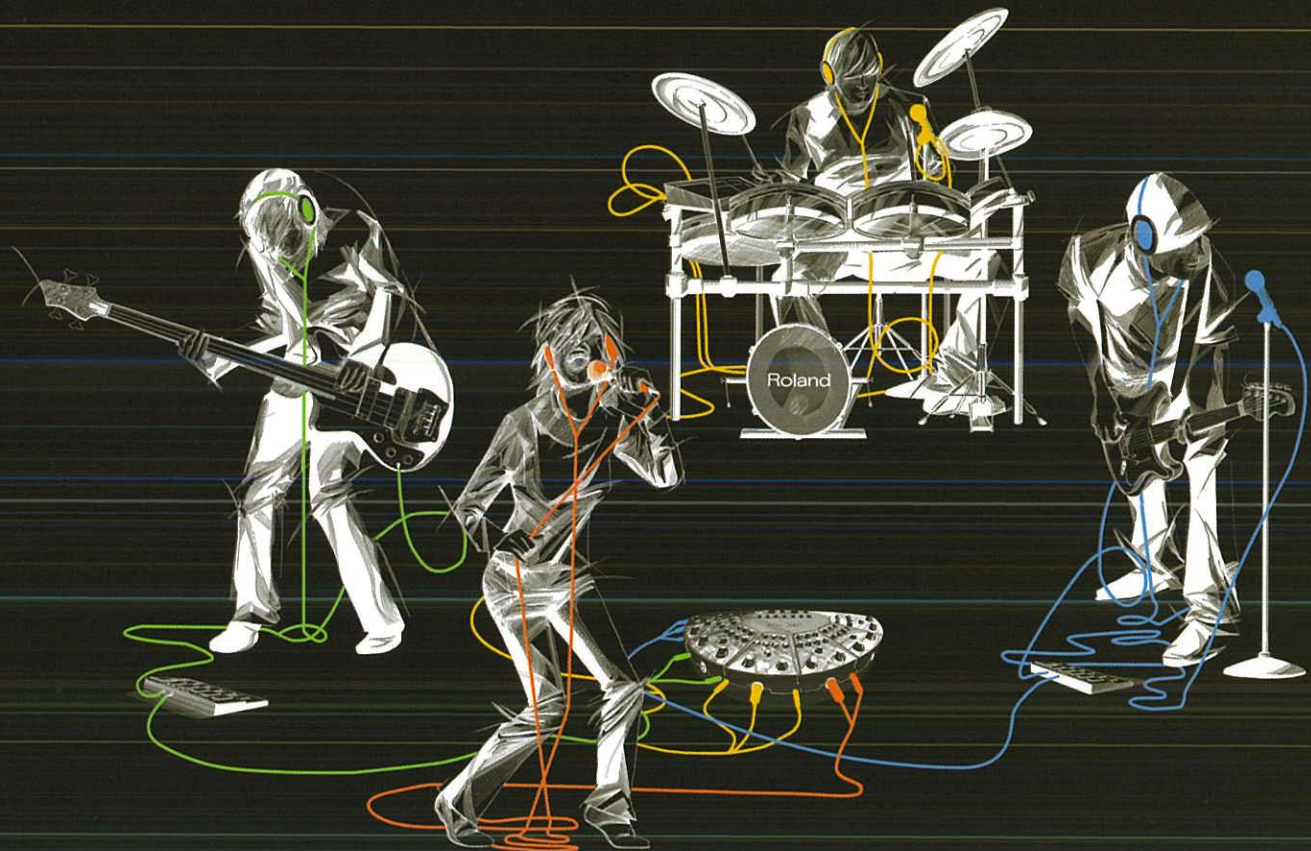
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FROM THE EDITOR



The focus for the 2009 Flame Awards—the nationwide competition to identify and showcase the most outstanding music programs in Australian schools—was on ‘schools that sing’. This is also the focus for this issue of *Music in Action*: we have contributions from several teachers from the winning schools, who share their approaches to developing exemplary school singing programs that really do work.

Our lead article by Sally Wright, whose school was the Flame Award winner for Tasmania, explains how they raised their public profile through a whole-school singing program. Teachers from other Flame Award schools also share their stories—Ken Brodie from the Northern Territory, Anne Hueppauff from South Australia, Julie Mayhew from the ACT, and Stephanie McCaw and Debbie O’Shea, both from Queensland. A related article comes from Gail Godber, Victorian winner of a 2009 National Award for Excellence in School Music Education, who describes her work in song-writing for her school. The New South Wales winner of a 2009 National Award, Lee-Anne Harrison, addresses the ‘what, why and wherefore’ of musical creativity.

James Humberstone, composer-in-residence at MLC School in Sydney, provides some fascinating insights into the potential of his children’s opera ‘Kiravanu’ as a medium for learning, not only in music but across the curriculum, and calls for volunteer schools to participate in a research project. Another project that has only recently come to fruition is an online database of school music education resources, called ‘MusicEducation.edu.au’. This website was developed by the Music Council of Australia as a project of the Music Education Advisory Group, and Rachel Hocking, manager of the project, outlines its objectives, functionality and applications as an invaluable resource for teachers of music across Australia.

Net News focuses on the big picture of overseas music curriculums—what has happened in some other English-speaking countries that have adopted a national curriculum, and what may be their potential influence on music in our own. There is a review from Fiona Phillips of Scott Harrison’s new book *Male Voices: Stories of Boys Learning through Making Music*, of Margaret Brandman’s *Harmony Comes Together* from Wendy Armstrong, while Anita Collins evaluates publications by music educators Susie Davies-Splitter and Phil Splitter. A ‘portable’ version of the popular music recording software Audacity is the focus of a Top Tips article by Len Clark. It allows the program to run on most computers from a USB drive—a really useful tool for music educators.

Tina Broad, campaign director of Music: Play for Life, encourages all school music teachers to involve their schools in the 2010 Music: Count Us In event to be held on Thursday, 2 September. Tina reports on an address given last year by Music: Count Us In Ambassador, John Foreman, who describes the positive outcomes from the 2009 national ‘sing the song’ event. Please get behind the Music: Count Us In event this year by registering your school as a participant at www.musiccountusin.org.au/—and give voice to your support for music education!

Robin Stevens

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MUSIC. COUNT US IN 2010

Join a project that makes a difference

Music. Play for Life's campaign director, TINA BROAD, reports an address given by John Foreman, the 2009 Music. Count Us In Ambassador, telling how the project has already made a real difference to many of last year's participating schools.

Music. Count Us In 2010 will culminate on Thursday 2 September, as hundreds of thousands of school students, teachers and families will again perform 'the same song at the same time' all round Australia, to celebrate the value of school music education. Beyond its status-building objective, the Music. Count Us In program also helps make significant changes to music activity in participating schools, as the project's Ambassador, John Foreman, told business leaders at the 2009 Australian Music Association Convention. Here are excerpts from his speech.

John Foreman:

I've been delighted to be the project Ambassador of Music. Count Us In and overwhelmed by the way it seems to tap the community's imagination and leave such a legacy in schools. We recently surveyed participant schools to find out if their involvement had made any more lasting impacts than the warm glow of having worked hard to take part in the Big Day.

The results were surprising. They showed that Music. Count Us In not only does the job it was intended to do—helping to get schools, parents, principals thinking differently about music and lifting its status in schools. It actually goes far beyond that. It also directly leads to sometimes major changes in the amount and type of music education and activity in schools.

Ninety-one per cent of schools who filled out the survey said involvement in Music. Count Us In had directly led to positive, pro-music attitudes and decisions at their school. This meant different things to different schools, but it covered things like:

- new band programs starting up,
- more choirs, or more kids putting their hands up to join existing ensembles,
- more musical instruments being bought, [and]



John Foreman with Canberra students in front of Parliament House at Australian Music Association Convention, 2009 Pic: BRIAN HARTIGAN

Join in for the big day

Thursday 2 September 2010

Download the free 2010 Music: Count Us In song and support materials, and register your school to learn, rehearse and participate, at www.musiccountusin.org.au.

Music: Count Us In is supported by the Australian Government.

- more recruitment of music specialists, or existing staff being given new responsibilities and support to do more classroom music.

There were even a couple of teachers who said that involvement in Music. Count Us In had helped to stop the axe falling on their music departments.

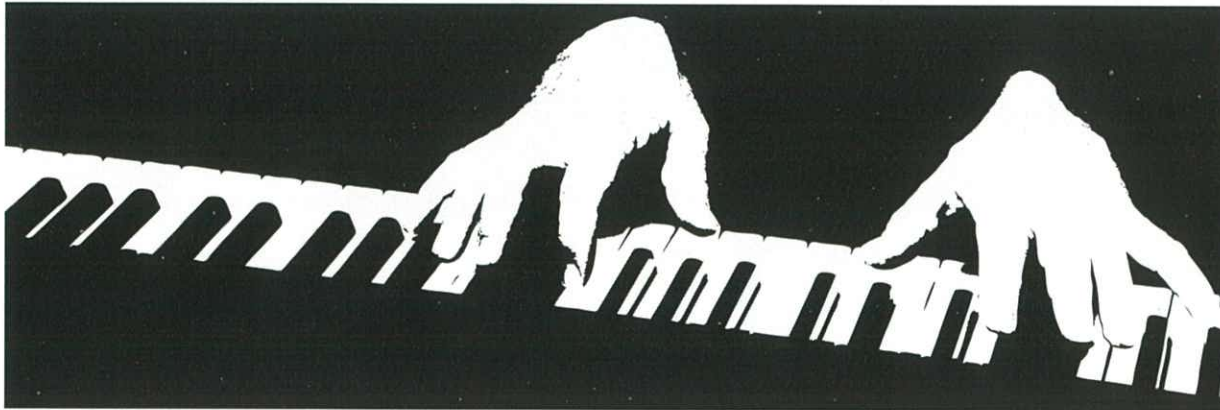
There are schools where Music. Count Us In has led to the creation of a staff band to back the students' singing, others where kids have classroom debates about the importance of music education, and others ... where students now do lots of whole-class singing and are learning recorders and glocks. ...

Don't forget ... the program helps fund music training to primary school classroom teachers around Australia so that they can feel more confident about tackling Music. Count Us In with their students. On the ground, where it really matters, Music. Count Us In is having a direct impact on school-based music, long after the last note dies down on the Big Day.

I spend my days surrounded by music and musicians. I didn't realise how stark the situation was for most Aussie kids when it comes to music in schools and that most kids aren't getting the opportunity to reap all the benefits that we know flow from an early music education—things like social skills, improved self-esteem, confidence and self-discipline, right through to improvements in other areas like maths and English.

Let's hope we can continue to see Music. Count Us In grow and its impacts spread. And let's hope it really does provide a lever so that politicians catch up with the community and recognise the importance of redressing the imbalance in school music by making sure that *EVERY* Aussie kid in school gets the benefit of learning music. **MIA**

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PUTTING A SCHOOL ON THE MAP

SALLY WRIGHT describes how an outstanding school choral music program helped to raise, not only the confidence and self-esteem of students, but the community profile of her Tasmanian school.

A school singing culture doesn't just happen. It requires strong leadership, together with well-planned programs, and enthusiastic teachers (who will take on far more than would normally be asked of them), before singing can be integrated into a school's ethos and become a day-to-day experience.

Changing demographics saw South Hobart Primary School—an inner city school in the Tasmanian capital—struggling to maintain student numbers, which dipped to as low as 118. In this context, an already curtailed music program struggled to survive. But a new principal, a change-over of several members of the teaching staff, and the arrival of specialist music teacher Judy Stronach, saw a renaissance not only in an increasing school enrolment but in the music program itself. Classroom teachers began working collaboratively with Judy and came to recognise singing as a fun learning area that could be tapped into by students and teachers alike. The resultant music program was part of the backdrop that has resulted in the school increasing its enrolment to 245 students at the time of writing.

Singing is fun—and this has been the key to our highly successful music program. Our school now offers a singing

program that is conducted within a positive, secure, supportive and non-threatening environment, and has been nationally recognised as the Tasmanian winner of a 2009 Flame Award.

As converts to the cause know all too well, every student possesses a natural ability to sing, hum, or otherwise vocalise. Singing may happen when students are playing a classroom or playground game, while they are skipping and singing chants, dancing, listening to music or by quietly singing to themselves while engaged in class work. The students do not see singing as being confined to participation in our school's numerous choirs. It could be singing the Australian national anthem or other song at our school assembly, or singing an Indonesian song as part of our Indonesian language program. Many students will sing in language classes, whereas they may not readily engage in singing as part of a music class!

All the students at South Hobart Primary have formal music classes that involve instrumental and choral work. Judy provides community singing for Prep to Year 2, where children learn a variety of songs, singing in French, Spanish and Indonesian. An early introduction to singing provides the stimulus for our younger students to join the school

choir. The teachers follow up in their classrooms using the songs across the range of their teaching programs. Whole-class singing during the early years is invaluable for teaching sounds, letter patterning, vocabulary, grammar and reading.

By Year 2, all students are competent in playing a percussion instrument, with a large proportion playing marimbas, piano or a brass instrument. This means students have highly developed skills in rhythm and intonation, and can read music.

A school choir was resurrected and became a focal point for developing students' engagement with music. There are no auditions or other restrictions, and students with language, physical and learning disabilities are included, with more able students assisting, particularly when performing in the community. Students are not restricted by their age, and we have five-year-olds singing alongside twelve-year-olds. This provides younger students with good role models, building both their confidence and their understanding of the various genres in the choral repertoire. The only requirements for membership of the school choir are that students demonstrate their enjoyment of singing by attending lunch-time rehearsals. To further engender the interest and enthusiasm of students, the choir programs have been extended to encompass dance and drama activities, and to provide for smaller choral groups, and for choirs that sing a repertoire of Indonesian songs.

South Hobart Primary now has six choirs. Student choir leaders are selected and they meet regularly with me to select appropriate repertoire and discuss performance opportunities and presentation. I train them to take their choir groups

through warm-up activities. The type of repertoire we sing ranges across musicals, hymns, folk, traditional, and the compositions of students or of our volunteer accompanist, Sarah Gracie. Choir members respect their student leaders and behaviour problems are virtually non-existent. It is both heart-warming and rewarding for class teachers to walk into our school hall at lunch time to see a group of students working with their student choir leaders without the need for teacher supervision. The students readily take ownership of their choir and older students quickly remind other students of the expectations to be met by all choir members.

As part of all our choir programs, I teach correct posture, breathing techniques, facial expressions, body language, diction and pronunciation—particularly in the case of Indonesian songs. Fortunately I fill the roles of both Indonesian teacher and choral director at South Hobart. A fundamental aspect of singing is to portray the story behind a song. Clearly the students need to know the story, and we discuss this before commencing a new song. The students love to dress in costume, and readily take on character roles. For the past five years the students have been involved with the Female Factory—a Hobart heritage building—and have provided backing tracks for its 'Roses of the Heart' project. The choir has participated in 'The Blessing of the Bonnets' church service with ABC Operatunity Oz finalist Emily Burke, and Irish musician Vince Brophy. When students share their joy of singing through entertaining the school and broader community, they learn to work as team players for the betterment of each other, regardless of their abilities and disabilities.





Our school choirs have provided the opportunity for all students to work in different learning environments, ranging from performing with military brass bands on Remembrance Day, to singing with the Tasmanian University Chorale at the Hobart Theatre Royal, participating at the teacher workshop for the Festival of Voices, producing their own 8-track recording for a CD, singing at events such as the Australian Principals' Conferences, Rotary World Peace and Understanding nights, and providing entertainment for numerous nursing homes, and for the public at special times of the year. These students are true ambassadors, they have not only significantly raised the profile of the school, but each has developed their own confidence and self-esteem in a way that will enrich their future lives immeasurably. Thanks to our musical renaissance, South Hobart Primary School is now well and truly 'on the map'—and more than ever likely to stay there! **MIA**

Sally Wright

A senior teacher in the Tasmanian Department of Education, Sally is a Year 3/4 classroom teacher, teacher of Indonesian, and LOTE coordinator at Hobart South Primary School, as well as being Director of Choirs. With a colleague from her school, Sally was a finalist in the Australian Scholarships Group (ASG) Inspirational Teaching Awards, and her school was the Tasmanian winner of a 2009 Flame Award.

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WHEN EXCESS IS NOT ENOUGH

With the vast range of music teaching resources now on offer, how do we choose what to use? What is 'age appropriate'? What will 'enhance the learning experience'? A new online resource promises to guide us through the profusion, writes RACHEL HOCKING.

Never before has there been such a wide range of music teaching and learning resources available to teachers and students. Generalist and specialist music teachers, keen to utilise interesting resources to inspire their students, can be overwhelmed by the extent of material available.

A new online guide to music education curriculum resources is now available to support music teachers right across Australia. Commissioned by the Department of Education, Employment and Work Place Relations, the website was developed by The Music Council of Australia (MCA) as a project of the now disbanded Music Education Advisory Group (MEAG).



Designed for generalist music teachers and music specialists teaching music from early childhood through to secondary school level, this website will provide a place for educators to share with their colleagues knowledge and experience about classroom materials, teaching practices, music education advocacy, and professional development. The site's creation follows from recommendations of the 2005 National Review of School Music Education, and the proposal from the 2006 National Music Workshop, for development of a National Online Music Education Resources Portal (see 'Objectives').

Teachers will now be able to easily find, print, and save information from a wide range of sources specifically developed for the implementation of quality music programs in schools. The site also allows providers of resources to gauge areas of need, and to further support music education by developing resources in demand by teachers.

Resource definition

Resources are chosen according to these criteria:

- published by a non-profit professional music or government organisation;
- recommended by a non-profit professional music or government organisation;
- a non-profit professional music or government organisation related to music or arts teaching;
- specifically appropriate for classroom teaching in schools;
- specifically appropriate for the advancement of generalist and specialist music teachers;
- relevant to the advocacy of, and the research into, music education in schools.

The database will expand to meet users' needs. The determination of resource inclusion is that it will help classroom teachers to implement quality music programs.

Site functionality

MusicEducation.edu.au is fully searchable. The browsing function can be by age range, or by topic area (see 'What's in the database?' on p.13). Each resource has been tagged to facilitate further browsing. Alternatively, users can search the entire site through the 'search box'. Any results can be printed or emailed, both as a list and a link. Users can re-arrange the listing sequence of the entire collection—for example, the resources can be put in order from the most recent to the earliest entry, or by title.

The resources have been grouped according to resource types specific to teaching use. These include articles, audio files, books/textbooks/volumes, dissertations, electronic resources, government documents and policies, teaching kits, online libraries, periodicals, software, video files, and websites. Many are held online, but for those that aren't (books for example), a National Library of Australia Trove link enables the items to be located in a local library or purchased through an online provider.

User interaction

Each resource entry is accompanied by a star rating system and comments box. The star rating allows those familiar with the resource to rate it as a recommendation for other teachers. The comments box allows users to offer suggestions on implementing or using the resource in teaching practice. In this way, teachers can share professional knowledge and experience about resources. In addition, MusicEducation.edu.au welcomes suggestions of resources not yet included on the site. Teachers can email suggestions through the link on each webpage, to help identify resource gaps and developing needs.

Related sites

Additional links are provided to relevant MCA sites including Music: Play for Life, and the 'Music and the National Curriculum' discussion blog, to which users are encouraged to contribute.

Future of the site

It is anticipated that the MusicEducation.edu.au website will play a significant role in providing up-to-date information across a range of music education resources of Australian educators and the dynamic nature of the website's design will allow for continued enhancements to improve user access and interaction. So, please spread the word far and wide to let your colleagues know about this exciting new website and please do contribute to its continuing development by adding your resource suggestions.

MusicEducation.edu.au

What's in the database?

A list of the site's resource categories

Topic Areas

A list of all topics covered in the 'Age Ranges' list.

Organisations

Music education:

- Collaborative partnerships
- Government organisations
- Not-for-profit organisations
- Performance groups
- Professional organisations

Advocacy

Resources that can assist with encouraging, promoting, implementing, and advocating for music in schools including:

- Advocacy material
- Advocacy organisations

Research

Resources about research specifically related to classroom music, and tools for further research on music education including:

- Online libraries
- Research material
- Research organisations

Curricula/syllabi

Various curricula and syllabi covering a range of music education experiences (including instrumental and classroom implementation) are offered, as well as the policies underpinning these:

- State/Territory curricula/syllabi
- Examination board syllabi
- Government documents and policies

Professional learning

Learning opportunities for generalist and specialist music teachers to gain further

experience and knowledge.

- Online courses
- Pedagogy
- Tertiary courses
- Teacher registration

Facilities and equipment, venues

Resources that offer solutions for designing and filling music education work and performance spaces, and venues that can be hired for music activities.

- Facilities and Equipment
- Venues—that offer music performance experiences to school students, or that can be hired for music performances.

Age ranges

Stages of learning classified according to age ranges commonly found in Australian schools. In each age range, categories are:

- Assessment
- Composition
- Curricula/syllabi
- ICT and software
- Indigenous music
- Instrumental music
- Lesson plans
- Music and movement activities
- Music Plus—resources that address music applied to three other curriculum areas:
 - Special needs
 - ESL
 - Other subjects
- Pedagogy
- Performance
 - Performance events
 - Performance groups
- Vocal music.

Objectives of the site

MusicEducation.edu.au aims to meet some of the music education resource needs highlighted by the National Review of School Music Education.* These include:

- '...improving and sustaining the quality and status of music education';
- Addressing '...assessment and resource issues that impact on the status of music teachers';
- Ensuring that '...Australian primary and K-10 generalist classroom teachers can support music education; and, Primary and secondary specialist music teachers can develop and maintain their knowledge, understandings, skills and values about teaching music';
- Establishing and maintaining '...music mentoring and networking programmes and Internet (or similar) based support for teachers and principals';
- Sharing '...existing music curriculum support materials';
- Using '...new technologies to support development and implementation of support materials for music education';
- Establishing '...mechanisms for sharing curriculum materials', and implementing these.

* R Pascoe, S Leong, et al., *National Review of School Music Education: Augmenting the Diminished*, Department of Education, Science and Training, Australian Government, Canberra, 2005.

The website's design and development process

A reference group set up by MEAG included Louise Barkl (NSW Department of Education and Training), Helen Champion (Victorian Curriculum and Assessment Authority), Dr Bradley Merrick (Barker College) Paul Owens (NSW Department of Education and Training), Nora Lewis (Northern Territory Department of Education and Training), and Carl Stevens (Catholic Education Office, Victoria). The project was managed by Dr Rachel Hocking.

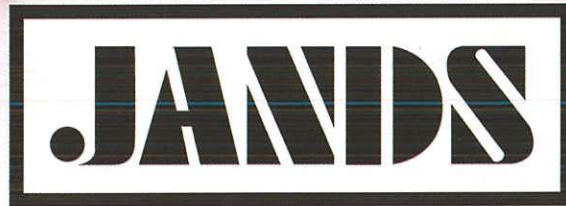
The reference group advised on the website's name and appearance, functionality, types of resources, and resource categories. Additionally, Dr Richard Letts and Eve Klein from the MCA contributed further resource and technical advice. Eve also provided expertise in building the website; the logo was designed by Jon Louth of Flipside Creative.

Dr Rachel Hocking

Rachel is manager of the MusicEducation.edu.au project, and has earlier undertaken research projects for the Music Council of Australia. She has also been coordinator of the MCA's Resound Bushfire Appeal and the National [Musical] Instrument Bank. Rachel completed a PhD at the University of New South Wales in 2006. She teaches privately at Mortdale, NSW.

E-CONTACT

Rachel Hocking: <rhocking@mca.org.au>



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NOT JUST AN EXPERIENCE

The children's opera 'Kiravanu' as a medium for learning

Composer and educator JAMES HUMBERSTONE outlines the possibilities for opera in schools as a music learning activity—and invites collaboration in refining his ground-breaking children's opera.

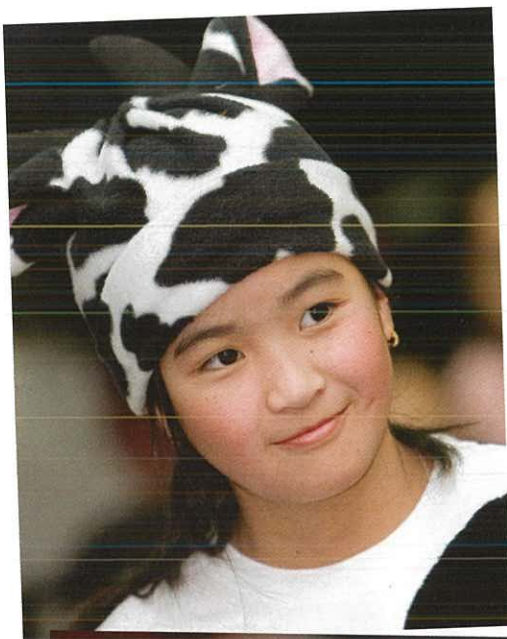
There are a great number of school musicals available these days, but many tend to be experiential rather than educative. Children who participate certainly experience music, dance, acting and other aspects of theatrical production, but their music learning is incidental rather than integral to their participation. Is this as much as we should expect? Would it be possible, I asked, to create a children's opera that, undertaken as a whole-school experience, *could incorporate all of the music and other subject learning outcomes normally achieved over a six- to twelve-month period?*

That idea underpins the resulting children's opera *Kiravanu*, and my associated doctoral research. The opera was completed and premiered in 2008, and since then I've been refining it and cutting it down to a more manageable length, so that it may be taught by non-specialist primary teachers having very few resources.

A further objective of my research is to not just document the development and application of *Kiravanu* as a form of music education, but also to provide a guide for other composers entering the field of composition for children and specifically children's opera. If we look back to Elizabethan times, composers such as Thomas Morley, John Dowland and

Henry Purcell concerned themselves not just with composing music for children to enjoy through listening or performance, but also produced works from which children could learn *about* music for themselves—for example, Dowland's (1597) *A Plaine and Easie Introduction to Practicall Musicke*. My research will therefore look at what practical approaches composers have taken in composing for children, and will attempt to separate the majority of children's operas—that have been written for already well-trained young musicians—from those written for all children to perform, regardless of their music backgrounds. (The best known example of the latter category is Benjamin Britten's *Noye's Fludde*.)

An analysis of these (what may be called) educationally-oriented children's operas—where factors such as the vocal abilities and ranges required, and the tonalities, metres, rhythms and so on will be examined in terms of their educational intent—will be considered in relation to the prevailing theories of music pedagogy of the time. In turn, these operas and their educational intent will be compared with the development of *Kiravanu*. This should enable a hierarchy of musical knowledge and skills to be assembled that will be useful as a guide for composers of children's operas and will hopefully support my belief that composers



can and should be writing children's operas that are eminently performable, as well as having the potential to provide genuine pedagogical outcomes for children.

About 'Kiravanu'

I began to conceive this opera with the idea for a fantastical, magical story set with a colourful and perhaps even topical backdrop that would capture the imagination of primary school children. I developed the main themes with librettist Mary Elizabeth, who has had extensive educational experience, having been a teacher and lecturer, and who is a published author of literacy and music books.

As the story developed, we worked on two sets of materials. The first were the artistic ones—Mary Elizabeth developed the libretto and I composed the musical score. The second were teaching resources—I worked on extensive lesson plans that I knew would map to all of the NSW music syllabus outcomes, while Mary Elizabeth worked on cross-curricular ones in the areas of English, maths, science, arts, human society and its environment (HSIE), and personal development, health & physical education (PDHPE).

To create lessons and repertoire that would cater for all our students, we divided up the characters of the story by age group. In the opera, kindergarten (preparatory) level to Year 2 students play the Elements of fire, earth, water, air and wood. Their singing parts are simple and they have opportunity for movement appropriate to their parts, as well as playing some simple untuned percussion. There is a video recording available of the 'Introduction of the Elements' (see Resources).

Years 3 and 4 play the Creatures, which are divided into groups of amphibians, insects, reptiles, birds and mammals. The Creatures have more challenging singing lines over a wider range than the Elements, as well as movement to different world music styles including syncopated South American rhythms and additive metres. Watch the *Call of the Creatures* via YouTube (see Resources).

Years 5 and 6 play the magical Kiravanu (spirit beings). They sing in parts and can also play in the on-stage ostinato-based Kiravanchestra, made up of xylophones, metallophones and a variety of untuned percussion instruments.

Photos: Christopher Hayles

Join in an evaluation of 'Kiravanu'

If you would like to receive a set of free *Kiravanu* resources, I would be pleased to supply these to you, and I would be grateful for any feedback you can provide. You could help me to judge their effectiveness for primary school teaching throughout Australia. There is no obligation to perform the opera. I will make myself available to the first school in each state that would like me to help teach the materials and observe the learning that takes place. Should you choose to be involved, part of working with your school will be reworking the lesson plans to the outcomes required by your state.

—James Humberstone.

In addition to these parts which cover whole-year groups, there are short solo vocal parts for all ages in addition to the lead roles, and solo instrumental parts in all transpositions. The lead roles include students (3 or 5 in number) and teachers or parents (2 or 4), and can be extended to include high school students if the school has a 'feeder school' relationship with a high school or is a K–12 school. There is also a lead dance part that can be performed by one of the vocal leads or as a dancing double. The opera can be performed with as few as 50 students, or as many as 300 (as we had at the premiere, where MLC School combined with students from Broken Hill Central Public School).



The story of 'Kiravanu'

So how do these wonderful, colourful parts combine, and what is the story of *Kiravanu*? It all starts with Father Time (one of the adult parts), who is worried that time is running out for the inhabitants of the world. Librettist Mary Elizabeth describes the situation: 'Father Time is more concerned than he has ever been before. There have been a number of very dark moments in the history of the world, but this one is the most ominous yet, and Father Time knows that something must be done immediately if the destructive disregard of the world and its denizens is not to have the direst consequences for all. By now, there is no chance that a single hero or even a small group can do enough to bring us back. No, only the concerted effort of the many can address the issues of climate change, drought, famine, endangered species, poverty, and pollution with which the world is fraught. And so, Father Time takes the daring step of calling forth the Kiravanu—the spirits of each and every place in the world—to gather with him and see what might be done to save the world. But the Kiravanu cannot stay long from their homes without detriment to the world. Will they take the risk of answering Father Time's call? Is there enough time to accomplish anything before they must return home? And where can they find the help that is so sorely needed?'

Enter the twins, Pat and Molly, on a camping trip with their mum and dad. Exploring the woods, they discover the Kiravanu just as they are calling for the Creatures to come and help them. Brave (and sometimes brash) Pat persuades timid Molly to offer their help ('We're mammals!' 'So are camels!'), and eventually they persuade the Creatures that they should be allowed to help. Their next challenge is to settle differences between the Elements, who are battling one another instead of working in harmony. Once these challenges are overcome, Pat and Molly must decide, along with the whole company, what is the solution to the problem Father Time has described.

You can watch a video recording that summarises the whole story; there are some lesson plans and more information about the research side of this project at my website; and you can download some of the songs and lesson plans, as well as read about the premiere at the original performance website

(all under Resources.)

Given the 'crowded curriculum', together with the pressure of school testing in numeracy and literacy by all concerned (students and teachers alike), and what many believe are the 'league tables' represented on the My School website, many schools are understandably reluctant to take on the annual school musical production. However, my approach—and the underlying contention of my research project—is that with careful planning of structured learning experiences in music and in other subject areas and their incorporation into a school opera or musical production, learning outcomes based on the current curriculum framework will not only be attained, but achieved across several domains—cognitive, physical, social, emotion and aesthetic—and with fun and enjoyment that provides motivation and a love for learning. **MaA**

James Humberstone

James Humberstone is composer-in-residence at MLC School, Sydney, where he is coordinator for the composition programs in stages 1 to 5. James also lectures in music education at the University of Western Sydney. As a composer, he is interested in writing music with integrated programs of learning that can be easily embedded in schools' curricula: this is the focus of his PhD research at the University of New South Wales, and of the new children's opera *Kiravanu*.

Resources

Kiravanu website: www.kiravanu.com

Vimeo 'The Story of Kiravanu':

<http://vimeo.com/5533662>

Vimeo 'Introduction of the Elements':

<http://vimeo.com/6531848>

Vimeo 'Call of the Creatures':

<http://vimeo.com/10140380>

James Humberstone website:

www.composerhome.com

E-CONTACTS

James Humberstone:

<james@composerhome.com>

VOICES ARE FREE: THE MAKING OF A WINNING SINGING PROGRAM

Based on the premise that voices are free and singing is good for the soul, this Northern Territory school's journey to musical success is providing opportunities for all, says KEN BRODIE.

Oh no, not singing again ... please, anything but singing ...' Through much moaning and groaning and the gnashing of teeth, young children were dragged from the drudgery of the classroom, inkpots and chalk tumbling to the floor, to be 'front and centred' with that dreaded singing teacher. 'Sing louder Dunstable!' she shouted as the yardstick soared through the air, landing with a resounding crack on the knuckles of the poor whimpering child. 'I'll make a soprano out of you yet boy'. If intonation was a problem before, then poor Dunstable surely had little chance now!

Of course, this is a parody, but sadly it does reflect some of the injustices many of my colleagues and I suffered first hand when children ourselves. This scenario hopefully is only symbolic of a now long-gone era—nevertheless there is a lesson to be learned, and something to avoid at all costs.

Having betrayed myself as, at the least, a 'baby boomer', I am delighted to be part of a modern school that really does embrace singing as an aspect of joy and fun in school life and as an integral part of our children's learning journey. Bees Creek School is a rural school of about 350 children set in the outskirts of Darwin. Historically, since we first opened our doors in 1997, our school, driven by our foundation principal and teaching group, has recognised music as one of our core 'flagship' learning areas.

Our school motto of 'Care Through Harmony' emphasises the focus we have on creating harmonious learning experiences in all forms. At our school, activities involving singing, melody, rhythm, rhyme and language intertwine, and are at the heart of so much we teach and learn. All of our teachers use songs, chants, poetry etc to enrich their teaching and learning programs. There is a general belief that music and song promote risk taking and provide opportunities for all children to shine.

In 2009 we were delighted to win recognition of our singing program as winner of the FLAME Awards for the Northern Territory. The award meant to us, as a government school, recognition of our role as advocates for music education in our regional community, and for our integration of music within the life and work of our school community.

Setting up our singing program

Starting with the premise that, as a government school, resources are limited but that voices are free, and singing is

good for the soul, we decided to make a commitment to our children to enrich their lives through music. Our class teachers recognised the inherent pedagogical value of music, in particular singing, to our children's learning across the curriculum. We saw the need to develop both internal and external partnerships and to implement a range of strategies designed to embed singing and music within our school's culture. Our first stop was to identify our key advocates.

Advocates

Schools need passionate advocates to drive any program. In 1997 when our school first opened, we conducted a survey of our staff to identify the level of personal knowledge and skills in music, and professional understanding of music as a learning tool. With only 90 children and eight teachers initially, we established that our upper primary teacher was a musician and had a record of successful music teaching—so therefore he would have a key role to play in initiating a singing program. He worked with our early childhood teachers to integrate music experiences into their teaching, and so began our 'culture of music' at Bees Creek School.

Over time we have had a number of specialist music teachers come to our school, but regardless of their input, we always ensured that music was a recognised part of our school vision statement that was subscribed to by all teachers. Currently, two of our senior staff lead the 'Focus on Music' program as part of our classroom teachers' release time. These advocates work closely as a team to ensure the implementation of a developmental music program across all band levels, and so that teachers feel supported in their implementation of singing and music as part of their day-to-day classroom activities.

The 'Focus' teachers also coordinate our junior and senior choirs, which involve up to 100 children who volunteer to be part of these programs. The junior choir program aims to engender a love of singing, involves lots of games and begins shaping young voices to achieve accurate pitching. The senior choir program focuses on more technical aspects of singing, as children learn specific soprano and alto parts through a developmental repertoire.

As soon as our advocate was identified, we worked on defining the advocate's role, started developing partnerships both inside and outside our school community, and extending the roots of our culture of music.

Partnerships

Partnerships were a critical part of getting our singing/music program embedded as part of our school identity. The first partnership we wanted to get right was that between our teachers and our students. We began with the premise that if the children loved to sing and saw singing as non-threatening, then they would also become powerful advocates for music. For this to happen, our teachers needed to model risk taking. The words from the old Carpenter's hit 'Sing, sing a song / Don't worry that it's not good enough for anyone else to hear / just sing, sing a song' became an early mantra. We stumbled, we fell, we picked ourselves back up again and most importantly, we laughed and learned together.

The link between home and school is also fundamental to the success of any school program, so we ensured that our partnership with parents was also foremost in our planning and implementation. Our school council has been and continues to be hugely supportive. Many of the excellent music resources we have at our school are the result of hours and hours of fund raising by our parents throughout the school year. They value our achievements and work hard to support us.

Through the songs we selected for teaching to our students, we have helped create links between home and school. We often get supportive feedback from the students who proudly say things like, 'My dad reckons he used to listen to that song on the radio when he was at school' or 'My mum loves that song; I even heard her singing it in the shower.' Just recently, I introduced my upper primary students to Jeff Wayne's 'War of the Worlds' as an integrated study unit. It was amazing how many parents and grandparents I spoke to were massive fans of 'War of the Worlds' and who got their records and CDs out and played it along with their children's singing. I even overheard a group of Year 6 boys singing in the playground during a cricket game, 'The chances of anyone winning this game are a million to one he said!'

The evidence is there if you look around. The old adage about music being an international language is absolutely true. It transcends all kinds of barriers and can be a powerful connector between home and school. One of our mothers who works hard as a fund raiser came to me late last year just after our Christmas assembly and said, 'When I heard the choir perform, it made my heart swell with pride and reminded me of what a special community we are and how our school motto of "Care in Harmony" is so important to our lives.'

Teachers are such amazing resources in themselves and that is certainly the case at our school. Each has their own strengths, and while not all are confident in leading a singing session in front of colleagues, most will take risks in the more secure environment of their own classrooms. It's important to embrace and respect whatever level of commitment you get from your colleagues. Nearly every teacher I have worked with over the past twenty-five years has demonstrated either a love or appreciation of music at a personal level, or a desire to

ensure their students get some experience in learning through music and song. Music runs across generations and cultures, and everyone has a share—a special moment, a special time or a special connection that relates to music in their life.

It's important to recognise that, wherever possible, it is worthwhile to bring in 'the experts'. Whether they be professional performers, or choirs from our local high school, or visiting music specialists, there is always someone who can enhance what you are doing. One of our parents, who works as a teacher and music therapist and was excited to see the dedication we had to music, voluntarily gave time as a mentor to our Junior School's 'Music Focus' teacher.

Another valued partnership we have is with the Northern Territory Music School, which supports our choral and instrumental programs through specialist support, and co-ordinates our involvement in the South Australian Festival of Music choral program. This external input to our school has allowed us to expand our professional skills and put us in a better position to enrich the learning journey of our students.

Resources

One of the many things we worked on, and continue to do today, is to develop our resources for music education. Paramount is finding appropriate songs and other musical material that students enjoy. We are always looking for better ways of doing things and have trialled a range of developed resources such as Music Room, as well as many others. We also ensure that we purchase equipment and materials that support those teachers who feel less confident in delivering singing experiences in their classrooms. Percussion kits have been put into every class, and audio loop software is on all of our computers in upper primary. And we develop a number of our own resources, using compositional software such as Band in a Box, to create backing tracks that enable us to accurately pitch music to our students' voices.

In 2010 we have been able to dedicate a double classroom unit as a music facility, with a range of tuned and untuned percussion instruments, sound equipment, and a class set of ukuleles. The facility and resources we have at Bees Creek School were not brought about by luck but through hard work, strong advocacy and school community partnerships over a number of years.

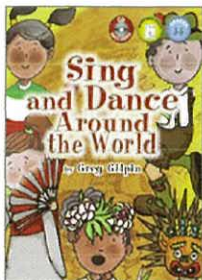
Overcoming the sceptics

With the current pressure on schools brought about by NAPLAN (National Assessment Program—Literacy and Numeracy) results and My School 'league tables', we recognised the importance of a well-devised music education program in educating the whole child, including literacy and numeracy needs. To advocate this stance we utilised much of the material available on the Music Council of Australia's websites as handouts for our parents and visitors. It is greatly empowering that there is a body of evidence out there supporting what we are trying to achieve.

We also ensure that we make specific connections between our singing program and other subjects so that it integrates

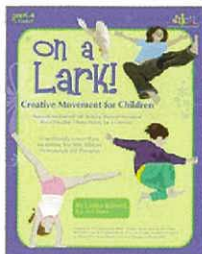
MUSIC AND MOVEMENT

Materials to help you work creatively with young children

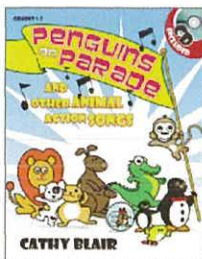


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across the curriculum. Singing is surely one of the most pertinent and enriching oral language experiences that we can gift a child with. Students who will not talk in front of a class will more often than not stand up with a group of classmates and sing in front of the whole school. Students with identified special needs at our school are equal partners in our singing sessions. Indeed, for some of our students, singing is a release from the confines of contrived speech. They can explore pitch variance and repeated rhythms, sing like a bird or a rock star, just 'sing, sing, sing'.

Singing also encourages our children to take risks. As one of our early childhood teachers pointed out to me recently, 'Singing liberates my children and is a great equaliser—when we sing there are no fears from child or teacher.' One of our mothers came up to me at an assembly item where her son in Grade 3 was singing as part of a class group. She said, 'Look at my boy up there. You know that he's got verbal dyspraxia, which affects his speech. Well, just check him out, singing away without a worry or care.' It's testimony like this that we need to embrace. There is such a danger that we can lose these valuable learning experiences if unfair pressure is brought about by the current push to simply make our test result statistics look better.

A culture of music

All in all, the key to our success in running a successful music program at Bees Creek School has been the embedding of a culture of music in a vision of who we are and what we will be into the future. This culture does not rely on one person alone, but is driven by all of us who are advocates for the value of music in our students' lives. Most importantly, our students' journey of learning is enriched and enhanced through music at school. As one of our Year 2 students said when asked how singing at school makes him feel, 'Singing just makes me feel alive'. **MIA**

Resources

Rob Fairbairn, Mark Leehy and Kevin O'Mara, *Music Room, Books 1–6*, Bushfire Press (Performing Arts Publishers), Templestowe, Victoria.

Music Council of Australia: www.mca.org.au/

Ken Brodie

A long-time teacher in the Northern Territory, Ken is also a singer and songwriter, as well as a passionate advocate for music in the education of all children. Ken has been a teacher for 25 years, and has been Assistant Principal and Focus Music teacher at Bees Creek Primary School since 1997.

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Bees Creek School: www.schools.nt.edu.au/bcps/

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NEW MUSIC CURRICULUMS ONLINE

With the writing phase for the new National Curriculum in the Arts now underway, ANDREW SWAINSTON suggests an Internet scan for overseas developments that might indicate what's coming our way in music.

Drafts of the new Australian National Curriculum for K–10 English, mathematics, science and history have recently been released for professional and community consultation by the Australian Curriculum, Assessment and Reporting Authority (ACARA). The draft for music—as part of the arts—will be available in 2011, and teachers, parents, students and interested community members have been invited to take part in the consultation process (see below). With this in mind, I decided to search out online examples of music curriculums and associated teaching resources. They give insight into how other countries are approaching music, providing a way to keep ourselves informed for the consultation phase for the Arts in the new National Curriculum—and offer some new teaching ideas.

Here are websites where curriculum outlines, programs of study, and assessment procedures are set out, and where exemplary teaching materials are available:

England and Wales

The website pages listed below from the England and Wales 'National Curriculum Online' (Qualifications and Curriculum Development Agency) provide detailed and comprehensive curriculum statements, programs of study, guidelines and advice on assessment.

Music key stages 1 and 2 (Years 1–5)
<http://tinyurl.com/EngKS1-2>

Music key stages 3 and 4 (Years 6–9)
<http://tinyurl.com/EngKS3-4>

In support of these curriculum programs the following websites provide extensive schemes of work with over 21 downloadable units at key stages 1 and 2, and 15 units at key stages 3 and 4.

<http://tinyurl.com/EngKS1-2SoW>

<http://tinyurl.com/EngKS3-4SoW>

Scotland

The Scottish online curriculum programs, guides and support materials are easily accessible and of high quality. For the National Guidelines 5–14: Expressive Arts—Music, go to <http://tinyurl.com/Scot5-14>

Forty-two modules from Prep to Year 8, each with lesson plans, RealAudio, MIDI files and extensive and differentiated classroom music scores, can be found at <http://tinyurl.com/Scot5-14Resources>

Finally, visit this portal into details and descriptions of a number of very interesting, highly creative and successful classroom music projects undertaken in Scottish schools at <http://tinyurl.com/Scot5-14Sharing-practice>

New Zealand

For an overview of music in New Zealand's National Curriculum, the place to start is at <http://artsonline.tki.org.nz/music/>

A stand-out feature of this site is the 'music teacher resource exchange' page which contains hundreds of lesson plans and other teaching materials created by practising teachers. Apart from giving a fantastic insight into how music education actually works in New Zealand schools, there are some great ideas that you may find useful at <http://tinyurl.com/NZ-Music-Sound-Arts>

Another site where you will find quality materials 'which have been developed to support the teaching and learning of music in The Arts in New Zealand Curriculum' is at <http://tinyurl.com/NZ-MusicMats>

Scroll past the dance and drama materials to find the music resources.

Canada

I reviewed a number of sites connected with British Columbia and Ontario, which are perhaps not as extensive as the others, but here are three well worth a look:

British Columbia Arts Curriculum

Support materials and 'integrated resource packages' (scroll down for music)
http://www.bced.gov.bc.ca/irp/irp_fa.htm

The Ontario Curriculum, Grades 1–8: The Arts, 2009 (revised)

<http://tinyurl.com/Ontario-curric-elementary>

<http://tinyurl.com/Ontario-curric-secondary>

The latter two give access to the main curriculum documents related to the Arts. Search there for 'Music' to find a wide range of documents, including many unit and lesson plans.

As well as visiting the new MusicEducation.edu.au web site (see page 12 of this issue), you might also like to check out the currently-available music curriculums for all Australian states and territories through the 'Australian Curriculum Frameworks and Syllabuses' site at <http://tinyurl.com/Aus-Music-Currs>

I urge you to register with ACARA so that when the draft version of the National Curriculum for the Arts becomes available, you too can have your say. Do get involved by registering at:

<http://tinyurl.com/ACARA-Involve-me>



CREATE A SCHOOL THAT SINGS

Ways to truly engage your students

This school didn't really set out to become 'a school that sings'—it just ended up that way! STEPHANIE McCAW explains how a music department was transformed into a catalyst for social engagement.

Ten years ago at Brisbane's Ferny Grove State High School we had a solid but unremarkable instrumental music program, being based—like so many others in the Queensland system—on concert bands, competitions, and occasional school concerts. Also like many such programs, it was attractive to the more academically gifted students and to those highly motivated students with an interest in classical music. But it provided little opportunity for those who hadn't been engaged with music before, and those who had trouble engaging with school life—particularly boys. So we wanted to extend the program beyond its traditional demographic, but without compromising the quality.

We started to gradually shift the direction and character of our music program. We didn't really have a plan, just an underlying sense about the kind of program we wanted. We resolved from the start that we didn't want any group that we taught—no matter how basic their skills—to play or sing as if the life force had been sucked out of them. While words like 'vibrant' and 'energetic' are standard for describing young people's music making, their performances can often be listless and dull if students are not fully engaged. We wanted to see our students engaged with what US-based music educator Benjamin Zander calls 'glistening eyes', and we wanted as many as possible to experience music's ability to stimulate their imaginations and connect them with their inner creative worlds.

Somewhere along the line, it dawned on us that a large choir, open to anyone, might be the way to open the program up to students not having a strong musical background. But how do you get the contemporary iPod-wearing, text-

messaging teenager, steeped in pop culture, to take an interest in an activity that requires lots of early morning starts, long hours of rehearsing and repetitive practising of unfamiliar music? And how do you attract boys who would happily sit in front of a computer all day to engage with something that is low-tech, communal and non-competitive? Moreover, how do you attract shy students, or those who are awkward about expressing themselves, to something that requires overt emotional and sometimes highly sensitive expression? What about those whose default response to anything unfamiliar or mentally demanding is to disrupt?

For us, the keys have been:

- to generate a greater sense of community
- to induct our students into the emotional and expressive dimensions of musical response.

Community

We take very seriously the idea that everyone involved in music at Ferny Grove is part of a community—it is central to the way we think about the program. We've tried to nurture a web of relationships between students, staff and parents, and to create an environment in which students feel secure and are therefore prepared to take risks—to express themselves, and to explore the new, the unfamiliar and the inspiring.

Here a few of the things that have helped us create that environment. There are things here that can often be noisy and messy, but they've worked for us. So, in no particular order, these are:

- Having an 'open-door' staffroom
- Sharing of food

- Involving parents
- Mixing age groups
- Involving past students.

An 'open-door' staffroom

Although far from the norm in other schools, our music department staffroom is a place where students and parents are welcome at any time. Many students spend all their spare time at school in the instrumental music department, playing music, dancing, eating, socialising, helping set up, doing homework—it has become a haven for many of our students. This special environment has taken time to develop—there's no substitute for time spent in building relationships, and that includes time spent just 'hanging out' together in a space where students can be themselves.

Students need a place where they know that they'll be listened to, and not singled out or picked on if they don't have exactly the same manner, opinions, background or obsessions as everyone else. Having students in the staffroom also means they absorb a lot of the ways in which the staff relate to each other. In other words, as a teacher, you end up modelling appropriate social behaviour. The students learn, we hope, that we like them, that we value their contributions and that we want them to feel free to express themselves. The students know we don't accept behaviour that's deliberately obnoxious, anti-social or aggressive. The environment is such that students with those tendencies tend to leave that behaviour behind.

'Breaking bread together'

Never underestimate the importance of food in building a good social environment. As in most cultures, sharing food is an important bonding agent—and for teenagers, especially boys, food plays an important role in their concentration. A couple of years ago we bought a cold-water bubbler and several sandwich makers, which are kept regularly supplied by parental donations of bread, cheese and peanut butter. These facilities have become another reason for students to visit the department and have become an undeniable catalyst for social interaction.

Parental input

Parents are frequent visitors to the music staffroom and interact with teachers and students every day, often over a cup of coffee. They are encouraged to not only attend concerts, but also to get involved in organising them through our Music Support Group, or to join our Parent Choir. Sometimes parents join the students to sing in our large choir. The experience of working together in this way has helped build rapport between teenagers and adults. During those difficult adolescent years, students may be inclined to shun their own parents, but in the right environment they are often happy to converse with their friends' parents and to interact with them as fellow human beings. We no longer see the syndrome of parents feeling that if they come to the high school, they're confined to the car park.

Past students' involvement

Another outcome of our relationship-building with students is the connections that persist long after they have left school. Several past students are now involved in conducting and tutoring school ensembles, as well as arranging and composing for us. Many students now come back just to sing with the choir, or to help out in informal ways with things like maths tutoring, or with technical assistance with sound and lighting or IT. Maintaining connections when people who have moved on is one of the most important ways of building community and improving standards. Many of our student have gone out into the world and come back to share what they've learned in fields such as composition and conducting—it's a way of nurturing and regenerating the program from within.

Mixing of age groups

Mixing age groups within the student body is also crucial—it opens the door to friendships between students whose paths would not otherwise cross, to mentoring, and to skill building based on students showing each other how to do things and trying new things out. And it's not necessarily just the older ones showing the younger ones—it can quite often go the other way. For some students, the desire to be part of a community like this is the main—perhaps the only reason—to come to school. That 'wanting to belong' is a powerful motivation for changing behaviour and making a commitment.

Emotional and expressive dimensions of music

Ferry Grove is not a specialist music school—we're not a hothouse for gifted and talented kids from musical backgrounds. We do have a few students like that, but for most of them, music other than 'contemporary popular' is a foreign language. I've found that if you want to open the door to understanding the language of music, then you have to show students a way to connect to its underlying emotional message.

We've learnt over the years that even very young students are quite capable of expressing loss, joy, love—indeed, the full range of emotions that you associate with adulthood—and that they can connect with those emotions in almost any repertoire. So we focus on the feeling of things, the character, the emotional and expressive side of music and demand the same passion and commitment from all students regardless of their skill level.

We use a lot of imagery and story-telling to help convey meaning in music. Students love story telling—even sophisticated 16- and 17-year-olds, once their guard is down. If their imagination is engaged, they'll approach the music with the mood, character or emotion that the story generates in their mind. It may seem painfully obvious, but we aim to fan students' enthusiasm rather than dampen it down. We want students to use their imaginations, to be creative and to

take risks when they express themselves. We're more than happy to encourage spontaneous outbreaks of dancing and other physical expression in response to the music.

Our rehearsals can seem chaotic at times but in our experience, if the rehearsal hasn't been a shared, energetic and involved imaginative experience, no amount of smiling and gesticulating at the choir on the night is going to make the performance suddenly come to life.

Making the right connection

For young people in particular, there are only a very few things in our society—such as a football match, a rock concert, or singing in a choir—that generate much sense of communal experience. Youth culture also has its dark side—elements that can alienate and separate—so it's not surprising that so many young people take to something that creates a feeling of togetherness and common expressive purpose. Over 300 students participated in our first big choir rehearsal this year. We also have a 60-voice chamber choir, a girls' choir, and a 50-voice boys' choir. We're definitely a school that sings.

You might think that if a more diverse range of students comes into the program, the standard would decline, but in fact the opposite has been true. What we've found is that as we've broadened the base of the program, strengthened the community side of things, and emphasised expressiveness in

performance, the standards have improved and so has the level of sophistication that students are able to achieve. It seems that under the right conditions, creativity and expression tend to just 'break out'—there's not much you can do to stop them. Once young people are hooked into that expressive, imaginative, creative world, they can't get enough of it, and choral singing offers that opportunity to all. **MIA**

Stephanie McCaw

Stephanie is Head of Instrumental Music at Brisbane's Ferny Grove State High School. In 2007 the school's music program was recognised in Education Queensland's Showcase Awards as the State's 'most innovative' education program. In 2008 Stephanie was awarded a Churchill Fellowship to study the Sistema Scotland music education program and other community music projects in the UK, Finland, New Zealand and USA (see online report, below).

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- Ferny Grove Percussion Ensemble (YouTube):** <http://tinyurl.com/FGSHS-Percussion>
- Stephanie McCaw's Churchill Fellowship Report:** <http://tinyurl.com/McCaw-Report>

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ENGAGED IN THE JOY OF SINGING

JULIE MAYHEW shares some of her school's philosophy and ideas for delivering a music program that is singing-based, inspiring and successful.

Ainslie School won the ACT Flame Award for 2009 and we are very proud of this recognition. But what is the philosophy and practice that underpins our singing program, and makes music such an important part of our school's life?

It's inclusive

We have developed a culture of singing that enables every student to participate in an inclusive music program. We believe that students should be judged not so much on their musical ability, but on their willingness to participate and engage in active music making. We believe the musical *intent* is as important, if not more important than, skill development.

Our aim is to engage students in the joy of music making so that they feel sufficiently confident and empowered to take risks in their learning. To achieve this we have set up a safe and positive music environment where every student can experience success and which encourages students to feel valued for their musical contribution regardless of actual ability.

We believe that the moment we start making judgements on their musical skill and ability we take away their confidence to make music. Consequently the student feels anxious and the music is immediately affected in a negative way.

While engaged primarily in a vocal program, students at Ainslie are exposed to a broad range of inclusive musical experiences. Music is included and celebrated in every classroom and across the curriculum. Classroom teachers at Ainslie have the opportunity to undertake the 16-week music course offered through the Music Education Program at the ANU School of Music, and are then encouraged to teach music at Ainslie, so that students in Years K–6 receive two music lessons per week from both a music specialist and trained classroom teachers.

At the start of each year we focus on teaching a common song repertoire to all students in Years K–6. This allows them



to sing and share their music in the playground, at weekly assemblies and special events, and at home with their families and friends.

No auditions

Students also have the opportunity to participate in one of the 'Voices of Ainslie' school choirs, available for students in Years 2–6. When over 100 students walk into the first 'Voices' session for the year, you know you are having musical success. The

students are not exposed to a gruelling audition process, where their musical future is based on their musical accuracy of 'Twinkle, Twinkle Little Star' or 'Happy Birthday.' We accept any student who is enthusiastic and willing to make an ongoing commitment.

Our 'Voices' rehearsals are held during class time, not during lunchtime or before school, which can sometimes detract from the experience. This also helps to involve a wider range of students, and particularly encourages the boys to participate. Students who elect not to participate are involved in an ongoing arts program with their class teachers.

The students are used to reaching out and making a connection with the audience. One of the most memorable events was singing the 'Sorry Song' to commemorate the opening of the National Apology on the lawns of Parliament House. The audience was so emotionally affected that the children singing were asked to sing the song repeatedly, with everyone joining in. This 'outreach' has become common practice for the students and we regularly discuss with them the impact that the singing has, and how they can make a difference in the lives of others. We encourage the younger students to sing as if they are giving someone a gift—in the form of song.

Encouraging our boys—and dads too

While we continue to maintain a high percentage of boys singing in our choirs, it is still predominantly girl-dominated. Our focus on encouraging and engaging boys in singing is

ongoing. Boys love to play instruments and create, but maintaining their interest in singing is often a challenge in the upper years. This is not the case in classroom music, but participating in a choir is another story.

One successful strategy has been to involve fathers and sons singing songs such as soccer chants or ‘When you Walk Through a Storm’ on stage at Lewellyn Hall at one of the Music Education concerts held at the ANU School of Music. This event received rapturous applause from the audience. It was such a meaningful experience that we repeated it with our own school community. The boys often ask ‘When can we do it again?’ This year we have decided to trial a boys-only singing group in our ‘Voices’ time. We are also endeavoring to bring in male role models to sing with our boys, and once again bring the fathers and sons together at the end-of-year concert.

Making connections

We have great success with the buddy system whereby our senior students mentor the juniors. Small groups share new song repertoire or musical games, and even trial their own arrangements and compositions. This gives the senior students a purpose. In a sense they become teachers and learn to make considered decisions about what to teach and how.



Our students participate in weekly outreach sessions where classes visit aged care facilities such as local nursing homes, and sing familiar songs *with* the residents. Through this participation, powerful connections are made between the generations. Songs from the American Tin Pan Alley era, as well as Second World War songs such as ‘Gundagai’, ‘Red Red Robin’ and ‘Side by Side’ prove to be favourites among both the elderly citizens and the students. It’s important to note that these outreach sessions are not concerts, but rather a musical sharing of song.

Trial and error

We have a large repertoire, and frequently trial new songs with our students. Our senior students are able to distinguish what is singable and what isn’t. They are aware when a song doesn’t work with a large group of students or a choir. This is often the case with many ‘contemporary popular’ songs, where the rhythm and melody lines can be too complicated, or the vocal range isn’t suitable for students. This is not to say they are ‘bad’ songs, but rather that they are better sung as individual (solo) songs.

A celebration of song

Music is celebrated at Ainslie School at an end-of-year concert. This is held in the school grounds, bringing the local community together in song. The audience joins in singing known repertoire with the students, and classes share music from each of their respective year levels.

Ongoing music making

The number of students engaged in singing and making music in high school as well as in community music events exemplifies good musical practice. We are achieving our aim of *ongoing* music making—and it’s working

I recently received a letter from a past student thanking me for the songs that are implanted in her memory and that she is now passing onto her own child. In her own words: ‘You will be glad to know my daughter is helping me improve my

singing voice as she *loves* music and especially singing. It is amazing how many songs I remember from your classes—songs such as ‘Cincinnati, Dancing Pig’ and the ‘Watermelon Song’. I would never have imagined in Year 4 that I would one day be singing the same songs to my own baby and she would be joining me in song. Not only have you had an influence on my life but on my baby’s life as well ...’.

When I attend musical events in the ACT featuring our past students, I feel a great sense of joy and satisfaction knowing that music has had an impact on their lives. The musical heart of Ainslie school keeps beating! **MIA**

Julie Mayhew

Julie Mayhew is a music specialist at Ainslie School, ACT, which was a winner of the 2009 Flame Awards for ‘schools that sing’. Having completed her BMusEd degree at the University of Newcastle and Newcastle State Conservatorium of Music, Julie worked with Dr Susan West at the ANU School of Music in the Music Education Program, visiting participating schools and assisting classroom teachers to improve their music practice. In 2007 she was awarded the ASME (high commendation) Award for Excellence in School Music Education.

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INSPIRATION IN SCHOOL SONGS AND MUSICALS

Teacher-composer GAIL GODBER tells how her songwriting has helped primary students relate better to the music program, and gain many extra-musical skills and knowledge.

Some years ago at Spring Gully Primary School in Central Victoria, the principal asked me to write a school song for performance at a ceremony. I was then a specialist music teacher for Years 3 to 6. This challenge was to influence and shape my teaching program, and lead to some of the most satisfying experiences of my career.

I decided to approach the task as a collaborative venture with my students and go to them for inspiration. When each class came for their music lesson, I asked them what the school meant to them—what was it about Spring Gully Primary School that was special? All of their ideas were combined to create our new school song. The initial process took a couple of weeks, then a few more weeks for fine tuning. The result was a song which, eleven years later, we still sing every Monday morning—it embraces the entire school and is sung with pride, especially when sharing it with people from outside our school community.

Now, after composing school songs for five other schools, the idea of composing 'tailor-made' songs and musicals has become an incredibly satisfying and rewarding pursuit for me as a teacher-composer.

Before the school song—the school musicals

For ten years before my Spring Gully experience, while on family leave, I wrote school musicals with Team Henderson, a fellow musician, entertainer and artist-in-residence. We took on school residencies, and over a single term would compose songs on a theme negotiated with the school and its students. Our first musical was about the increasing effects of greenhouse gases on the environment. Another theme was 'Choices', in which the songs addressed attitudes to friendship, nicotine, alcohol and fashion.

Songwriting as a path to engagement

When I started teaching at Spring Gully, one of the results was to create a more powerful voice for the students—my songwriting became a medium of advocacy both for and by them. Students can easily 'sniff out' a phoney or token inclusion of their input, and they need to know their contribution will be valued. In the scenarios I created, they were able to freely express and represent their feelings—as well as their frustrations—in the words of the songs that I composed for them. Because of this, when students perform their songs, the delivery is far more authentic, and a great deal more powerful, as the content is truly relevant to their own lives.

I never shy away from issues that some may find confronting, and our engagement with issues close to the hearts of

students allows them to feel an integral part of the process. Our last musical production was 'Through My Eyes'. The words for the final item came from ideas provided by the Year 6 students to the question, 'If others could see the world through your eyes, what would they see?' and the incredibly powerful responses required only minimal refining. Every song was written from a child's perspective, and produced titles such as 'Lost' (most students had experience being lost at a supermarket or department store), 'Life in the Back Seat' (the child in all of us recalls the interminable car trips to a holiday destination), 'Mean Girl, Bully Boy' (we've all experienced these), and 'Anything is Possible' (we can aspire to anything in our dreams).

I found it challenging to engage some of these students through music, and had been worried that the topic would not satisfy all of them. But the outlet for self-expression and creativity prevailed. The performance of the song was accompanied by a PowerPoint presentation (which a couple of the students created), of suitable images rear-projected onto the cyclorama at the back of the stage. The words to this song tell their own story (see sidebox on next page).

Close to the heart of every junior class student is *play*—it's the most important aspect of their school day. For a song around the theme of 'Playing', I spent time with a composite Prep/Year 1 class, and observed the range of things that students enjoyed in the playground. I also engaged again in what it was like to play as a six-year-old. Then came the comment from one student, 'I sometimes get a wedgie when I'm sliding down the pole!' This of course went straight into the song and remains a lyric the children delight in singing. People who are special to our school community have a song written about them—our canteen lady is represented in 'Queen of the Kitchen', our crossing lady in 'Angel of our Road', and grandparents in 'Rock Me in Your Arms'.

Community ownership

Our musical productions always involve the entire school population of (now) 390 students. All staff are involved and teachers willingly forgo their time-release in the last few weeks so that they can learn choreography and staging to ensure effective daily rehearsal outside the music class time. This incredible support is one of the reasons that shows are so successful—the production is owned and valued by the entire school community.

My interest in composing songs and musicals has been embraced by my students. In our last show, one of the songs, written and performed by students as part of an ANZAC

assignment, was called 'Because of You'. It was accompanied by images of their relatives who had fought in the First and Second World Wars. Another song, 'Only in My Imagination', was accompanied by drawings done by Prep students. Students often come to their music classes with words they have written for setting to melody and are keen to share their verses with the class. It is a wonderful avenue for expression and communication of their ideas, feelings and life experiences.

Creating a 'Big Singing Book'

Three years ago, feedback from our junior primary classes led to the composition of a song collection. In the first week of school, one of the Prep Year students was 'stuck' up in a tree (although a very small distance from the ground). This became the basis for their song. In another music class, a magpie flew into and around the room. The story of this 'adventure' was put into a song for that class. Another class was enthralled by an injury that happened from a rafting accident—this became the song 'Stitches'. One of the Year 2 teachers, a trained LOTE teacher, had taught the class to speak a little Indonesian. Their song became a celebration of this achievement as well as a teaching tool for some basic Indonesian phrases. We transformed these songs into a 'big book' format that drew on the creative talent of the art teacher—who designed the templates for the books—and on the students themselves to provide the artwork. I composed the music to each set of lyrics and each song was recorded by the class that provided the words, with the resulting CDs accompanying the songbooks. We had a launch, inviting a former assistant principal as well as parents and grandparents to attend.

Inspiration for song words can come when you least expect it: from a celebration or a parting, from things that make us sad, scared or afraid; from the parts of life we find confusing and challenging; and from the experiences which make us laugh. In the words of the chorus of our school song:

I'm encouraged to try, things I might never try,
To work just as hard as I can.
I'm learning new skills, and enjoying the thrill of seeing just who I am,
Of being just who I am.

The principle aim of a school music program is to facilitate learning of musical skills and concepts as part of a sequential and developmental curriculum. However when students also experience music through actively contributing to a musical product, not only is their engagement enriched at a personal level, but a far greater sense of community and extra-musical learning can result. I recommend collaborative songwriting with your classes—write the music yourself and have the students provide the lyrics.

MIA

Gail Godber

Gail Godber is a music educator at Spring Gully Primary School in Bendigo. She has written school songs for several schools, including Bradshaw Primary School in Alice Springs, and has been an Artist-in-Residence, working in collaboration with entertainer and educator Team Henderson to write a number of musical productions. Gail has been writing music with and for children for twenty years. She was a recipient of a 2009 National Award for Excellence in School Music Education.

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Through my eyes

If you could see the world through
my eyes
You would see it as a game.
If you could see the world through
my eyes
You would feel its joy and pain.
You'd surround yourself with friends,
Surround yourself, again and again
With the ones inside your heart,
Then you would know it's an
amazing place.

We can't wake up in the morning
Believing we can change the world in
just a day.
We can't give up, (we) must continue,
Knowing there will be another way.

Life's like an egg, it has a hard
outer shell
And it's soft inside, you can
always tell —
Though it's tricky at the start
And there are many things you've tried,
Tap, tap, tap and you will crack it,
You'll find riches there as well!

The floods and famines, global warming,
sometimes leave us helpless and afraid;
The choices that are made, seem
beyond our control.
The stupid wars and pointless violence
just don't seem to fit within our minds;
We can't seem to find, the reasons
for it all.
I won't bottle up my sadness, brings me
down, I think it's madness.
I can choose to make things better,
make things brighter, yeah.

Now we must choose a better way, to
take part in all we can,
For if life is like a book, it will always
draw you in
And absorb you from the start,
So you cannot wait to live the
next part ...
Of each fantastic, each surprising,
every awesome day
For the world is an amazing place.

HOW SINGING SET THE CULTURE

ANNE HUEPPAUFF provides us with ten Top Tips that worked to develop an inclusive and engaging singing program, bringing benefits all along the line.

Last year Port Lincoln Primary School was awarded the Flame Award for South Australia, in recognition of the highly inclusive nature of its singing program. This culture of inclusion has provided a platform for all of the learning and teaching that takes place at the school.

Port Lincoln Primary School, which is located in the regional centre for Eyre Peninsula, is 650 kms from Adelaide and accommodates 471 students from Years 3 to Year 7. The school has developed, and continues to maintain, a rich music program that recognises the importance of music for the wellbeing and successful learning of its students. Three years ago the school made a strong commitment to performing arts as an engagement and focus for the whole school. This commitment formed part of a whole school strategy designed to raise the levels of intellectual engagement. Our goal was particularly challenging, as the school lacked a trained classroom music specialist, and had only moderate school and regional resources. What it lacked in expertise was balanced by a small group of staff members who were prepared to take risks and to share their practice with each other.

Since then the school has developed several programs and adopted many strategies that have not only supported music education, but also promoted student engagement and 'value adding' to students' learning. Here are ten of the most successful:

1. Start with a junior choir

In our case, the junior choir includes all 200 Years 3 and 4 students. They take part in the weekly choir time and all their teachers come too—so we all sing. By engaging all of the students in Years 3 and 4, we promote extended social networks, develop confidence, and engender a whole-class and whole-year-level commitment to music. As part of our overall inclusive philosophy we engage students in many genres of music, with warm-ups, body percussion, and lots of fun activities as part of the program. The students then practise the singing repertoire in their class rooms with their own teachers. Overall the positive tone we establish promotes both learning and a socially-interactive school environment.



2. Cater for older students with a senior choir

The Years 5, 6, and 7 students, who form our senior choir, take part in the South Australian Festival of Music program. This provides them with the opportunity to engage with an interesting and varied repertoire of songs appropriate to their level of maturity. All older students are encouraged to join this choir—there are no auditions. We offer two 'come and try' sessions and most children who attend stay on and become part of the group. These sessions have proven to be an excellent strategy to encourage students who may feel unsure

about committing to the choir from day one. Whenever possible we include choir during school time, as this recognises singing as an integral part of the school curriculum. Class teachers take it in turns to come to choir so they are both 'seen and heard' in support of their students.

3. Provide opportunities and encouragement for 'the boys'

We have a high rate of participation by boys in choir (nearly half) and it is now 'cool' to participate in this group. It took us a while to gain this level of involvement and the 'come and try' sessions proved successful in 'hooking' the boys. We make it known that we value music equally with other curriculum including the traditional boys' sports. We ensure our sessions are always 'high energy', with lots of movement, games and percussion activities to keep everyone engaged. Many students who have learning difficulties and behavioural and social/emotional needs have the opportunity to build on the choir's success, which promotes their own sense of self-esteem and achievement. Building on the senior choir's greater maturity, we have a singing retreat at the local yacht club to start the year, which allows our students to bond into a cohesive group. Many parents and friends join us for the day as well.

4. Get involved in regional music festivals—or run your own!

If you're in a more isolated community where you don't have access to the resources available to city schools, draw on support from both the school and wider community to help you attend regional music festivals or other performance opportunities. If there is nothing in place, then organise

something. Our school coordinates and manages the Eyre Peninsula Regional Choir Festival, which benefits us and other regional schools. We've also enlisted help from parents and friends when our choirs travel to Adelaide to participate in the Festival of Music at the Adelaide Festival Theatre—willing parents are always a great resource to fall back on, and provide a key engagement with the community.

5. Cater for students with disabilities

Be sure to include special needs students in all your singing programs. At our last choir concert, our Learning Centre (special needs) students helped perform a song that had been specifically written for them as a very important support act. We've found that music disregards disability and provides the opportunity for these students to experience success, and participate as part of the wider school population.

6. Be visible

Our choirs perform at many local events including the regional field days, annual agricultural and community shows, at senior citizen functions and at volunteer group events. We sing at every school assembly, and at special event celebrations. We also make sure events are well publicised through the local media. If you're visible, the benefits of your efforts can be seen by all.

7. Ignore disadvantage and make the most of what you have!

As our school lacks a trained vocal/choral teacher, our class teachers have needed to 'step up' to fill this gap. We take all opportunities on offer—for example, attending a pre-concert professional development for the Musica Viva singing group 'Eve'. All our staff attended, and were able to prepare the junior choir, who knew all the music and its historical context for the concert—which certainly impressed the artists! It is also important that we offer our students an interesting repertoire that embraces different genres and world music. Sometimes country students are 'sold short' when adults assume that the children will not like certain styles because they are boys, or from a rural background. It has been our experience that children are very open to all music styles.

8. Apply for grants to fund special initiatives

We apply for grants to give our students access to city-based artists. Last year we received a grant to access songwriting workshops with Adelaide singer-songwriter, Robyn Habel. The students were given the opportunity to perform their own songs in concert with a professional musician, which was a great experience. There are many opportunities to work in partnership with the local community and to share costs, so apply for grants and share the organisation. You just need to ask!

9. Integrate your curriculum through singing

Singing is not just done in isolation, so when teaching a unit of work, try including songs that are appropriate to the work students are studying. We use songs as a strategy to teach basic listening and memorisation skills as well as reading and social skills, and also to highlight particular issues, such as care for the environment.



10. Give voice to the reconciliation process

In 2007 our children sang the 'Sorry Song' at a special assembly to recognise the apology to the Stolen Generations. We then went to the Port Lincoln foreshore and attended a special event with many guests where once again we sang the song. This was a memorable occasion. On the anniversary of the Prime Minister's apology, the whole student body again engaged with the reconciliation process through singing the 'Sorry Song'. The emotion created and the healing power of song have never been more evident—so for special national events such as this, make sure that singing gives voice to the meaning of the occasion.

Port Lincoln Primary School has successfully embedded singing into its culture and ethos. As some of our students have expressed it, 'We like choir because you don't get judged or criticised and you learn how to cooperate in a group', 'It's fun and we learn to sing the right notes' and 'I have learnt about myself'. **M_{in}A**

Anne Hueppauff

An active participant in music activities, Anne is Regional Coordinator for the Festival of Music for Lower Eyre Peninsula, and is a state member of the Musica Viva Committee. She is currently teaching a Year 6 class at Port Lincoln Primary School as well as having been the school's Performing Arts Coordinator for the past three years. In addition to her school winning the South Australian 2009 Flame Award, Anne was awarded the 2009 Education and Arts Ministers Award for Excellence in Leadership and Teaching in the Arts in South Australia.

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ALL ABOUT MUSICAL CREATIVITY

—the what, why and wherefore

LEE-ANNE HARRISON has been looking at what various researchers say about creativity, and challenges us to embrace its relevance and potential in music education.

Creative thinking is inherently difficult to define because of its abstract nature. While generally considered to involve the generation of new ideas, processes, experiences or objects, creativity has often been equated with the process of bringing into being something novel and useful. However, some believe that we can be creative without producing a ‘product’, such as a painting, work of literature, or musical composition. Others assert that such creative products don’t represent creativity at all. Yet again, some hold that creativity is a form of giftedness, or go so far as seeing it as a manifestation of genius.

Goldberg proposes that one must imagine in order to create, although one need not create in order to imagine.¹ In this light, imagination is viewed as a creative process that doesn’t rely on an end product. Accordingly, any definition of creativity that focuses on a product fails to take into account a wide range of experiences that promote creativity.

Can creativity be taught or are we born with it?

The answers are *yes* and *yes*, according to Davis and Rimm.² However, they make the distinction between those people who are born with a mix of creative genius, intelligence and high motivation, who produce creations of great worth, and the average person’s creative potential. They suggest that while ‘no amount of creativity training can elevate an average person to such lofty creativeness’ as those in the genius category, everyone has a personal creativity that can be improved. This is especially so if creativity is viewed as a process related to imaginativeness and ingenuity, rather than as just an end product. It is here that music education plays an important role.

Why is music education so beneficial in developing creative thinking skills?

Research confirms positive academic growth—including the development of creative thinking—for children involved in the arts. The authors of the 2005 National Curriculum Statement in the Arts explain that when students are ‘engaged in arts activities, [they are] encouraged to take risks, to be imaginative, to question prevailing values, to explore alternative solutions...’.³

Creative activities are fundamental to the understanding of music. As a cognitive domain, music promotes multiple

forms of learning that engage students in open-ended projects facilitating the development of creative thinking and problem-solving skills. This enables students to move beyond the mere gathering of background knowledge and towards gaining a deep understanding.

Motivation as a key to creativity

Piirto suggests motivation is an important key to creativity.⁴ She suggests that the ‘main cause for creativity is that the creative person *wants* to be creative’ [emphasis added]. She maintains that ‘to have intrinsic motivation is to proceed in the work for the love of the work itself, and not for fame or glory.’ In other words, students must be encouraged to want to learn, to experience the inner sense of satisfaction, to be motivated from within to master particular musical challenges. This can be realised by providing a program of meaningful musical experiences based on intrinsically motivating tasks that foster creativity—while helping students to achieve success in learning, and hence develop a positive self-concept of musical ability.

Tasks that are intrinsically motivating offer a level of challenge that is in balance with a person’s current skills, suggests Hallam.⁵ When this happens, the individual derives pleasure from a task and tends to continue with it. If the task is too easy, the person becomes bored. Conversely, if the task demands skills that exceed the person’s capabilities, anxiety is created. Reimer⁶ points out that this idea is supported by Csikszentmihalyi, whose theory of ‘flow’ describes the ‘sense of control, inner balance, and selflessness experienced by people engaged in a task in which the level of the challenge is matched by their level of skill to meet it.’ Other researchers have confirmed that, through music, students can develop the capacity to experience flow, self-regulation, identity and resilience and are motivated to learn, not just for the test results or other performance outcomes, but also for the learning experience itself.

Teaching and learning strategies in the music classroom that encourage creativity

Creativity is seen to require the freedom and willingness to generate unique ideas, to select the most favourable ideas and to effectively implement those ideas, say Plucker and Beghetto.⁷ People who are creative necessarily have ‘personality and motivational dispositions that help them

think in unconventional ways, become absorbed in their projects, and risk failure and making fools of themselves'. In the study of music through performance, improvisation and composition practice, students learn to manage risk through 'permission to fail' and, as Shirley Heath puts it,⁸ to use the predictability of the risks involved to 'intensify the quality of their interactions, products and performances' and foster creativity.

Piirto says 'creativity is the natural propensity of human being-ness [that] can be enhanced and also stifled'.⁴ She maintains that everyone is creative, but points out that those who are more creative have learned to be so. Cramond explains that creativity is more likely to be expressed in a situation where there is *psychological safety*. Because coming up with an original idea requires taking a risk, children need a classroom environment where ideas are valued and mistakes are viewed as learning opportunities.⁹ As music educators, our challenge is to provide a climate where students are encouraged to develop the necessary attitude toward risk-taking and learning from 'failure' because, as pointed out by Unsworth, such failure often stimulates new and better ideas.¹⁰

De Souza Fleith¹¹ suggests that an environment that fosters creativity should include the following components:

- allowing time for creative thinking
- rewarding creative ideas and products
- encouraging sensible risks
- allowing mistakes
- imagining other viewpoints
- exploring the environment
- questioning assumptions
- finding interests and problems
- generating multiple hypotheses
- focusing on broad ideas rather than specific tasks, and
- thinking about the thinking processes.

To further enhance creative ability, Goldberg proposes that teachers need to consider what interests might pique the students' curiosity and also to be 'creative role models' who practice creativity with their students.¹ Teachers can cultivate and foster creative attitudes amongst their students by:

- helping students become aware of their creative potential
- giving positive and constructive evaluative feedback
- encouraging a variety of responses, and
- encouraging students resist peer pressure to conform.

While providing an environment where creativity is valued and encouraged is the over-riding principle, there are active ways to promote creativity in the classroom, including creative thinking activities that help students develop the thinking skills and attitudes necessary to the creative process.

Ideas for promoting imagination and creative thinking

- Brainstorming ('Name some sounds you might hear in the rainforest').
- Setting creativity exercises ('Write a melody based on these three notes').
- Representational, metaphorical and analogical thinking ('What does sadness sound like?', 'Music is like ...').
- Asking open-ended questions with many possible answers ('What would happen if...?', 'Why do you think the composer...?', 'How many different ways...?').
- Setting open-ended, hands-on activities and projects where students are given freedom of choice ('Create the theme music for a TV science fiction show').
- Asking students to use their senses (for example in guided imagery, both visual and auditory, to create a soundscape).
- Asking students to interpret music by involving them in role play, playmaking, fantasy, improvisation, pantomimes, choreography and dramatics.
- Promoting student reflection, aesthetic judgment and self/peer assessment.
- Encouraging personal expression through poetry and creative writing (for example, creating lyrics for a song, or writing a poem for a song cycle).
- Exploring feelings through musical composition.
- Guiding students' analysis of various musical experiences in order to deepen their understanding of the concepts being explored.
- Encouraging students to look for alternatives and give reasons for their decisions ('How else could you show that idea? Is there anything you would like to do differently? Why?').
- Encouraging students to approach performances (of self and others) thoughtfully by withholding their judgements until they have enough information to respond in an informed manner.
- Allowing for differing expression and interpretation of assignments and encouraging imaginative responses.
- Planning opportunities for students to engage in creative problem-solving processes.
- Planning opportunities for students to think through metaphoric representation and to manipulate representations for the solutions to a problem.
- Planning activities that require students to reflect upon and evaluate their own thinking and creative processes.
- Providing opportunities for students to reflect on how knowledge is developed, changed and evaluated in music.
- Enabling students to understand the barriers to creative thinking—such as fear of criticism and failure.

One of the main goals of teaching creativity is to involve children in such creative activities. As suggested by several authors, artistic activities that foster creativity, imagination and creative thinking among students are myriad.

Time to take stock of creativity

This discussion has considered the role that music education can play in developing children's creativity and imagination, and why it's perceived to be so beneficial in developing creative thinking skills. A body of opinion suggests that everyone is creative and that through the study of music personal creativity, imagination and creative thinking can be enhanced. I've listed some teaching and learning strategies that foster creativity, and shown how these strategies improve opportunities for creative thinking among students.

In order to promote creativity, teachers need to show that creativity is valued by accepting children's unique ideas, by being creative role models and by providing a classroom environment conducive to creativity. By providing ongoing imaginative encounters that foster creative thinking in a psychologically safe classroom environment, teachers can give students the opportunity to communicate, to interpret, to become reflective practitioners and to create for themselves. So, with a new take on it all, let's give creativity a go.

Lee-Anne Harrison

In a relatively short period of time, Lee-Anne has made a large impact on the musical life of Cronulla High School in NSW where she is a classroom music teacher and music coordinator. She has initiated many different ventures, including establishing the Concert Band and Community Choir. These initiatives have brought together staff, students and parents in music making and lifted the profile and status of this key learning area. Lee-Anne was a recipient of a 2009 National Award for Excellence in School Music Education.

Notes

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5. B Reimer, 'The creating dimension of musical experience' in *A Philosophy of Music Education: Advancing the Vision*, 3rd edition, Pearson Hall, p.105.
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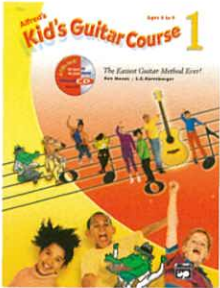
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NEW RELEASES

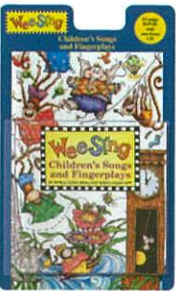
FROM ALFRED PUBLISHING
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Kid's Guitar Course—Ron Manus and L.C. Harnsberger
Book and 2 Enhanced CDs.

Alfred's new Kid's Guitar Course is the easiest method ever that teaches children to play songs on the guitar right away. This 48-page full-color book comes with an enhanced CD that always lets you hear how the music should sound, and each lesson on every

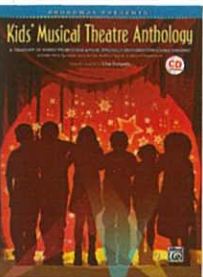
colorful page is explained in plain language that's easy to understand. Plus, you get to learn from three irresistible guitar experts—a clever classical dog, one cool jazz cat, and a friendly alligator who loves the blues. They keep your attention focused by pointing out what's important on each page and help you learn by making music fun! When the enhanced CD is played on a computer, additional tools are available, including a chord dictionary and a guitar tuner. You can see and hear the music, adjust the tempo of songs, and even record yourself playing with a band!



Wee Sing Children's Songs and Fingerplays—Pamela Conn Bell and Susan Nagen Nipp
Book and CD.

A charming collection of all-time favorites! The first in the series of Wee Sing book and audio collections features traditional songs and fingerplays just perfect for little ones. Relive the fun of your own childhood by sharing the songs you grew

up singing, and delight as you and your children experience the joy of singing together.



Kids' Musical Theatre Anthology—Lisa DeSpain
Book & CD.

A delightful collection of musical theatre songs from a variety of shows that kids love to perform. Using original scores, the songs have been selected and adapted with the ranges and skills of young singers in mind. Included in this collection are short summaries for each

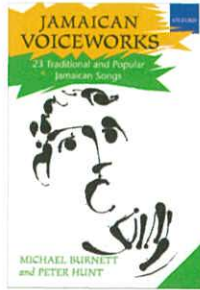
of the musicals, a dramatic and character set-up for each song, audition tips, and 16-bar cut suggestions.

Guitar Atlas: Jamaica—Raleigh Green
Book & CD.

Introduce your students to many of the styles that make Jamaican music so unique, from early movements like mento (the calypso-inspired style popular in the 1950s) to modern styles like dub (an electronic form of reggae). Featuring a

wealth of chordal and melodic ideas for the guitar, this book will improve your students' techniques, increase their knowledge, and make them more better-rounded musicians.

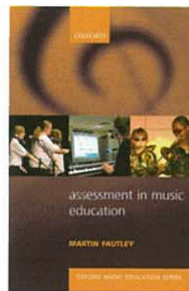
FROM AMPD (ALL MUSIC PUBLISHING & DISTRIBUTION)
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Jamaican Voiceworks—Michael Burnett and Peter Hunt
Book & 2 CDs.

This is an outstanding collection of enjoyable and appealing Jamaican songs presented in the practical 'Voiceworks' format. Including little-known gems and traditional favourites alongside classic pop hits, these arrangements cover a wide range of Jamaican styles and genres. With practical teaching and

rehearsal notes, and 2 CDs containing performances and backings, Jamaican Voiceworks is a fantastic resource for singing groups of all ages.



Assessment in Music Education—Martin Fautley

Assessment in schools has become a hotly debated issue in education. With the aim of improving learning and raising standards, this book presents a case for formative assessment, day-by-day, rather than summative assessment at the end of key stages. The author discusses the practical applications of a range of theoretical and philosophical research,

encouraging a holistic approach and focused teacher-intervention. The book provides material for reflection as well as practical tips, and is suitable for instrumental and classroom teachers (at all levels, but particularly 11-18), and the academic community.

LORENZ:

The Choral Director's Guide to Sanity and Success—Randy Pagel & Linda Spevacek

Topics in this book include wisdom on classroom management, choral rehearsal management, working with the changing male voice, developing musicianship and a complete child, organisational tips, public-relations hints, pointers for participating in tours and/or festivals, and thought provoking quotes from a wide spectrum of sources. It's all here and written from the unique perspective of both a male and female teacher who explore how gender really affects teaching the opposite sex.

HERITAGE MUSIC PRESS:

Inside The Music Classroom—Patricia Bourne

Go inside the classroom to discover 'the who' (students) and 'the what' (curriculum and methodology) of music

education, along with concrete suggestions for how to navigate the landscape once you're 'in'. Real-world considerations of classroom management and additional responsibilities, such as ensembles and the performance expectations that come with them, are addressed in detail, as is the subject of finding and succeeding in 'the' position.

CARL FISCHER:

The ABC's of Violin for the Intermediate Player—Janice Tucker Rhoda DVD

This is the perfect instructional DVD for intermediate-level violin students of all ages. Students will enjoy learning advanced tuning and bow hold, spiccato bowing technique and changing a string, plus advice on practicing the pieces. It includes more than 35 pieces and performances to learn and play. Also included are all performance pieces from The ABCs of Violin for the Absolute Beginner DVD, allowing students to brush up on their basic skills as they learn to master the intermediate level.

Protocol Guide to Audition Process—Compiled and Edited by Larry Clark and Daniel Schmidt

Providing useful reference and audition material for university-bound saxophone and trombone players, these books were created by college/university music educators and include the most frequently requested audition requirements. Students will go into their auditions completely prepared with help from these books! Available for Alto Saxophone and Trombone.

FROM ENCORE MUSIC DISTRIBUTORS
www.encoremusic.com.au

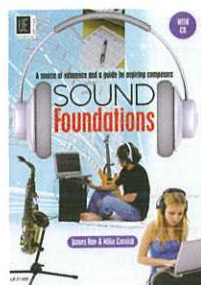
KJOS:



Queenwood Beginning String Orchestra—John Edmondson and Anne McGinty

This is an affordable collection of concert repertoire for string orchestra that is also great sight reading material for more advanced groups. This book contains 20 concert selections in separate part books for Violin 1, Violin 2, Violin 3, Viola, Cello, Double Bass and Piano. Playable by beginning string players with at least one year of tuition, this selection sounds full and complete with as few as 2 violins, viola and cello or 3 violins and cello. These pieces rarely go beyond first position and reinforce newly learned notes and bowings.

UNIVERSAL:

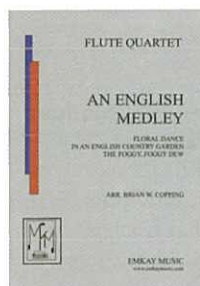


Sound Foundations—James Rae and Mike Cornick
Book and CD.

This informative and stimulating new volume with CD on the art and craft of composing will be welcomed by anyone who is learning to compose. Sound Foundations includes the fundamentals of music theory, including time and key

signatures, scales and a section to get you started in understanding harmony. This book contains a vast amount of essential information in an accessible and readable style.

EMKAY MUSIC:

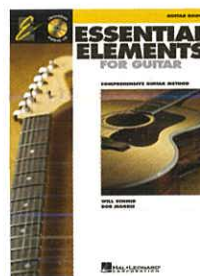


An English Medley for Flute Quartet—Arr. By Brian W Copping

This arrangement is from the Emkay Music catalogue that includes collections of quartets for string, flute, clarinet, saxophone and brass as well as instrumental solo with piano accompaniment and concert band arrangements. The quartet arrangements include titles such as The Entertainer,

Hungarian Dance No 5, Le Petit Negre, Marche Militaire, Petite Fleur and Andalouse.

FROM HAL LEONARD AUSTRALIA
<http://halleonard.com.au/>



Essential Elements Guitar Ensemble—Jazz Ballads

The songs in Hal Leonard's Essential Elements Guitar Ensemble series are playable by multiple guitars. Each arrangement features the melody (lead), a harmony part, and a bass line. Chord symbols are also provided if you wish to add a rhythm part. For groups with more than three or four guitars, the

parts may be doubled. Play all of the parts together, or record some of the parts and play the remaining part along with your recording. All of the songs are printed on two facing pages, so no page turns are required. This series is perfect for classroom guitar ensembles or other group guitar settings. Jazz Ballads includes 15 standards such as 'Body and Soul', 'Misty', 'My Foolish Heart', 'My Funny Valentine', 'When I Fall in Love' and many more.

FROM JANDS
www.jands.com.au

JBL's MSC1 Monitor System Controller

The new JBL MSC1 Monitor System Controller is a remarkable new product that integrates monitor system control and tune-ability at a most accessible price point. The MSC1 includes features found in large mixing consoles to control essential monitoring functions from the mix position. The affordable MSC1 works with any speaker system, and is the perfect add-on to JBL's new LSR2300 Series studio monitors.





Crown's XLS Series Amplifiers

The new series of amplifiers from Crown define the standard for portable PA systems with unmatched performance, technology and affordability. Its advantageous flexibility includes multiple inputs so you can plug in anything and play anywhere, along with several system setup configurations. The integrated crossovers and switch-mode power supply produce superior sound, and Peakx™ limiters protect your speakers. Weighing less than 5kg, compared to 18kg for its competitors, it's much easier to set up and move from show to show. Simply put, the XLS is most reliable, versatile, efficient amp available today.

What if you could place a high output colour changing fixture wherever you wanted it that didn't need to be physically connected to mains power or, even the control desk, yet would respond to your every command for hours without rest. Just put them in place and turn them on! Right up there with "sky hooks" and other useful creations that we all wish had been invented! Thanks to the clever people at Chroma Q at least one mythical piece of kit is now a reality.

Chroma-Q Color Charge

The new Chroma-Q Color Charge is a battery powered LED fixture that incorporates an onboard Wireless W-DMX receiver for cable less control. So, no matter if you are seeking to faithfully reproduce the look of a coloured object or project colour onto a white one, the Color Charge is up to the task. This unit is ideal for those special colour effects in a school musical or for stage band or other ensemble presentation.



FROM MUSIC MERCHANDISERS

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Jupiter XO-1600i Trumpet

Jupiter's XO series continues to garner attention with its trumpets, the most recent being Roger Ingram's announcement for the new XO 1600i. After nine months of development by Ingram—who is one of the most sought after and prolific lead trumpet players—and a team of Jupiter technicians, the Jupiter XO 1600i lead trumpet is now available in Australia. 'My intention behind helping to develop this instrument was to design an affordable, great playing lead and commercial trumpet. Much to my surprise, the XO-1600i turned out to be the best all-around trumpet I've ever played!' explains Ingram.

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The Jam Hub

Gone are the days when a rock band rehearsal disturbs the music class next door (or your neighbours for that matter). This problem has been solved with an incredible and unique product known as The Jam Hub. Distributed by Roland Australia and winner of a 'Best-in-Show Award in the US', this revolutionary product allows your rock band to rehearse anywhere or anytime 'in a silent studio' situation. Each musician plugs his or her instrument into one of the inputs in the Jam Hub, adjusts their own personal headphone mix and then plays. There are three different models to choose from.

Harmony Comes Together-Book 1

by Margaret Brandman

Published by Jazzem Music. Reviewed by Wendy Armstrong

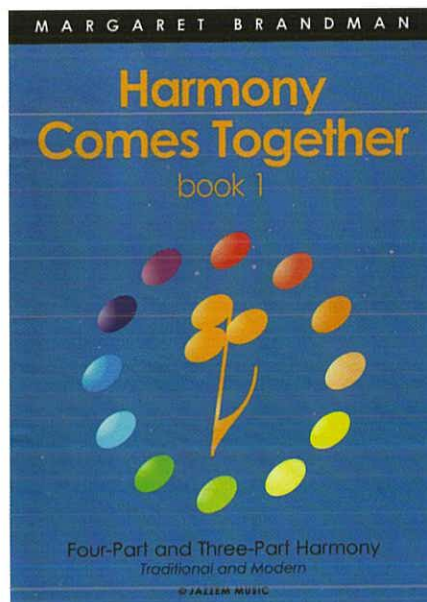
Margaret Brandman is a well-known and widely-published Australian music educator and composer with over 30 years experience and is the major contributing writer to the AMEB's *Music Craft Student Workbook*. Accordingly, she is well placed to understand the educational and motivational needs of students in what is a most challenging area of music teaching and learning—harmonic writing.

Harmony Comes Together is a comprehensive workbook that aims to develop knowledge and understanding of harmonisation in both vocal and piano styles that will prepare students for examinations, or simply for their own composing and arranging. There may also be teachers who are not as adept at harmony as they might want to be, and this publication may be just what is needed to inspire and enable them to undertake their own ensemble arrangements! Spiral bound in A4 size, with a sturdy cover, *Harmony Comes Together* is a handy professional reference.

A series of tutorial sections is followed by exercises for completion. It can be used both for self-instruction or to teach from. The format makes it very useful in the school setting, allowing teachers to spend time with individuals while having set exercise for other students to work on at their own pace. Some exercises have the answers at the back of the book for self-correction, and exercises are colour coded to ensure that the task of marking is simple and easy. However, one colleague commented that, as a student workbook, additional exercises would be needed for the publication to be listed as a required text—perhaps a book of supplementary exercises would be helpful. This is a wonderful resource for more senior students—however, at a price of \$49.95, it is comparatively expensive.

The book's presentation is appealing, with clear print, highlighted headings, and boxed annotations. A student commented that, being new to harmony, she particularly appreciated the sections—and accompanying 'mind maps' on what to avoid and what to aim for. Graphics such as a skull and cross-bones to indicate sounds to avoid, and a smiley face for a preferred option, provide a refreshing alternative to the overcrowded and dry-as-dust presentation of some more dated theory and harmony textbooks.

Another appealing feature of *Harmony Comes Together* is that it endeavours to cross the boundaries of classical, jazz and contemporary harmony. For example, the book gives an explanation of the relationship between parallel harmonies of



Gregorian chant, and the appropriate use of similar harmonies in the contemporary context, yet points out that it is inappropriate within traditional four-part harmony. The book refers to examples in traditional, jazz and contemporary styles, with notated examples of traditional British folk songs being provided—however, it would have been good to find some Australian examples!

The inclusion of both English and American terminology, together with clear definitions at the beginning of the book, as well as both traditional chord figuring and chord symbols, is useful from cross-cultural and cross-stylistic perspectives.

Harmony Comes Together focuses on root position harmony to develop a clear understanding of the effects of chord

progression without the distraction of inversions. Although the topics are logically sequenced for working through from beginning to end, the book is also a great reference for practising aural skills, with the ability to turn, for example, to the cadence section to find examples to play. A pleasing feature is that playing and listening are encouraged throughout the exercises, which promotes a Gestalt approach (a whole view) of seeing, hearing and understanding.

I found myself being side-tracked into completing exercises along the way, rather than continuing my review of this book ... now that's a good sign! I particularly recommend *Harmony Comes Together* as a most useful teacher reference. **MIA**

Thanks to our reviewer, Amanda Armstrong, an instrumental teacher with the School of Instrumental Music in Western Australia, and class music teacher at Donnybrook District High School.

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Margaret Brandman's Music Page:
www.margaretbrandman.com

Male Voices: Stories of Boys Learning through Making Music by Scott Harrison

Published by ACER, 2008. Reviewed by Fiona Phillips.

'Music paints pictures and often tells stories / All of it magic and all of it true / And all of the pictures and all of the stories / All of the magic, the music is you' —John Denver

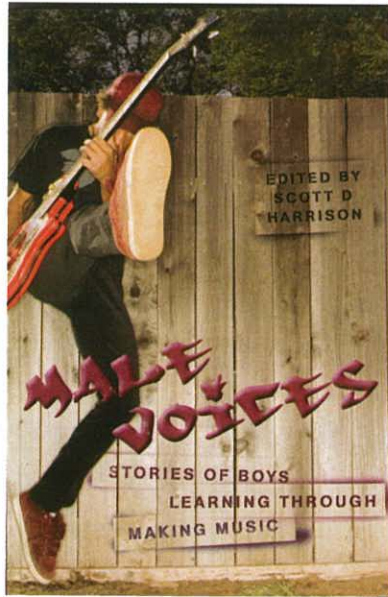
These words often come to my mind when I'm teaching pre-service teacher education students, and did so again as I read the title of this book. The collection of stories gathered here reflects the importance of music making in the lives of men and boys, and it is good that a group of writers has at last given them a voice.

It can sometimes be very difficult for boys to express themselves emotionally in song, particularly during their adolescent years. However, the stories included in this book tell of how boys and their teachers meet these challenges and together enhance their understanding, not just about and through the music they sing, but also about themselves. Many of the stories speak of how singing and other forms of making music have fulfilled the basic human need for belonging, and their quest to find a medium for the expression of their emotions that can be found in the universal language of music.

If music really is a universal language, then hearing why males feel inhibited to more fully engage in music making is important for all music educators. *Male Voices: Stories of Boys Learning through Making Music* relates some unique and diverse stories of struggle and triumph, and more uniquely, of being male, Australian and human.

If I may use the metaphor of a choral arrangement, the book begins with a section that sets the bass-line. I found that contextualising the stories and providing an historical and cultural perspective were important aspects of this book, and the history of masculinity is described with authority and authenticity. This leads to an engagement with some of the contemporary issues that the editor and authors outline as factors inhibiting music involvement for males. The following chapters are also written with the same level of authenticity, and build different timbres into the metaphorical bass-line. There are provocative stories of young boys' resistance to dominant social discourses and the power of singing in and through their lives.

The bass-line of the book is authentic and strong, and this allows the reader to clearly perceive the interacting melody lines of teaching and learning, and making music with boys and men in many and varied situations. The 'harmonies' represented as using technology and other instruments in the music classroom, and



working in unique places and spaces, keep harking back to the strong bass-line; and this gives the reader a sense of the stories as a whole. Rich stories of musical involvement with Indigenous and regional youth in Australia provide a unique song-line in this section, and there is an encouragement to embrace individuality in our engagement in music. Practical and helpful 'riffs' are presented that, although they may take some time to acquire and assimilate, could provide a new level of engagement and a 'rhythmic hook' for your teaching.

I enjoyed the soaring melody of discussion around Australian masculine musical involvement, from the young child to the adult and life-long singer/learner. The coda, consisting of chapters from the community and professional music makers, presents perspectives that I hope many males are able

to hear. The song-lines of this book are deep and harmonious and this is a credit to those who wrote the melodies and to the editor for the arrangement. The stories, accounts and reports from first-hand experiences make a great song, and are a wonderful voice for this interesting topic.

I very much enjoyed listening to *Male Voices* and will continue to hum its melodies and recall its harmonies. **M in A**

*Thanks to our reviewer, Fiona Phillips,
Lecturer in Music Education at Deakin University, Geelong.*

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Sing, Jam & Jive Teacher's Manual and Take Orff with Recorder by Susie Davies-Splitter and Phil Splitter

Published by Susie and Phil's Welcome to Music. Reviewed by Anita Collins

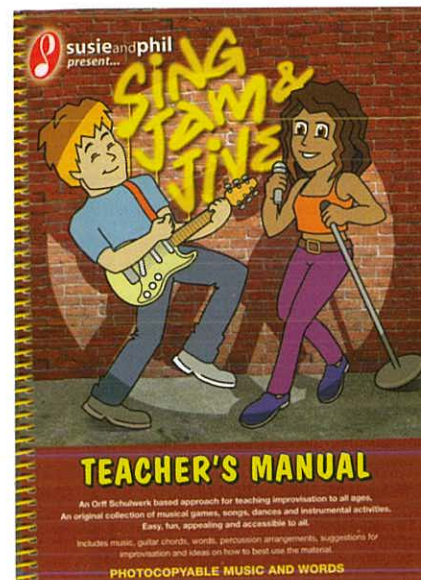
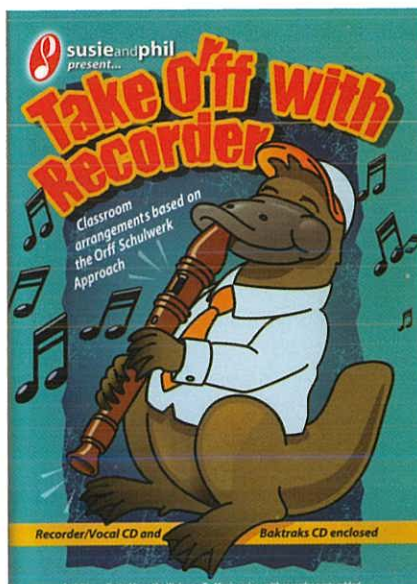
Experienced and beginning teachers alike are always on the look out for musically-varied, well-constructed and inspiring classroom activities. Two new releases, *Sing, Jam & Jive*, and *Take Orff with Recorder*, fill this need and would be a useful addition to any music educator's resource box.

Sing, Jam & Jive Teacher's Manual focuses primarily on improvisational skills for children between using the Orff Schulwerk approach. As part of the 'Joy of Jammin' improvisation course, this resource aims to encourage confidence and effective improvisation skills for both the music specialist and musically-competent generalist teachers. The introduction provides clear aims and particularly good musical definitions, which beginning teachers would appreciate. The explicit links with cross-curricular themes encourage authentic integration of and through the arts within the framework of the curriculum, and a useful glossary ensures that all musical terms are fully understood by teachers.

Activities incorporate the essential elements of movement and vocalisation, with a variety of 'mix 'n match' instrumental options. This makes the activities highly versatile, adapting to different numbers of children, and available instrumentation. Each activity incorporates a number of different learning and performance levels, so that the same musical material can be used to reinforce a number of different musical concepts at a variety of developmental levels. This is an absolute must for the busy music specialist, or the beginning classroom teacher who appreciates clear structures and detailed lesson plans.

All in all, this is a highly useful and enjoyable resource. The syncopated melodies are catchy and would immediately encourage both students and staff to move to the music. The musical material requires a moderate level of personal musical ability on the teacher's behalf and would not be suitable for one lacking in a strong sense of internal pulse, or confidence in leading musical experiences to young children. A future edition would benefit by some improvement in aesthetic presentation—particularly in the formatting of text—as well as a greater alignment with state curriculum outcomes or standards.

The *Take Orff with Recorder* book and accompanying CDs balance just the right levels of information, instruction and humour to inspire even the most apprehensive teacher. This book provides the necessary classroom resources for most of the musical material found in the same writers' *Sing, Jam & Jive Teacher's Manual*.



A helpful learning sequence chart at the very beginning is an excellent summary for teachers to refer to, and high quality recordings of each song are included on the two CDs that accompany the book.

The arrangements for recorder are skilfully composed and will work with as few as two parts or as many as seven. This flexibility is highly sought after by teachers as it is sometimes a struggle to find arrangements that 'work' with a variety of class sizes and musical abilities. The selection of songs provides a good basis for music learning experiences in the classroom, as well as repertoire for the assembly hall stage or a public concert.

The Orff Schulwerk approach is evident in all the arrangements and is presented in a consistent and uncomplicated manner. The mixture of English text, sol-fa syllables and original vocalisation sounds provides options for the music teacher, as well as an example of how using the voice can assist students, understanding of rhythm, pitch and musical style. Overall, both of these resources offer a breath of fresh air and a mountain of new material to any music specialist or musically-competent classroom teacher. **MWA**

Thanks to our reviewer, Anita Collins, Lecturer in Music Education, Faculty of Education, University of Canberra.

E-CONTACT

Welcome to Music: www.welcometomusic.net

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HOW TO CREATE A 'SINGING SCHOOL'

There may be no recipe to guarantee an immediately successful music program, but DEBBIE O'SHEA does have some good advice, based on her school's recent success.

We would all like a 'tried and true' recipe for developing creative and enthusiastic students who love making music and truly respect you, your work, their fellow students—in fact the whole school, as a caring musical community. I'm sorry to say that there is no such thing. What I can offer, though, are a few reflections on my professional journey through the past ten years at Sandgate State School in Queensland. It began with much head-bashing on brick walls, and finished with a 2009 Flame Award—what a ride!

'Let's start at the very beginning, a very good place to start'

One day, one of my most troublesome students *yet again*

went well beyond the bounds in my music class. What could I do? I knew this Year 7 boy was constantly at the office and frequently suspended. I didn't want to send him to the principal. That would do absolutely no good. My reaction, however, would make a difference to how the rest of the students saw me. My response was: I simply left him in the corridor, turned to the class and resumed my teaching. I have never seen that class so quiet. The boy stood at the door for a while longer, then snuck inside and sat down.

There was a 'macho' culture at that time among the boys at Sandgate State School. The commonly-held belief was that boys don't sing, and that you certainly couldn't play football and do music. Ten years on, this same school won the Queensland Flame Award for 2009. We were judged as having an '...inspiring music program' and being a '...school that sings'. This amazing transformation—and that is what I believe occurred—was not so much difficult, but rather the outcome of a patient and consistent process of change.

I believe that a music teacher must have a very clear idea of what and how curriculum content is to be taught, but this does not come easily. In my experience it really starts when you *finish* your course. My philosophy of music teaching is that my program must be *developmental, sequential and aural*.



I can hear you saying now that I must definitely be a Kodály teacher. Yes, this particular philosophy and pedagogical approach gives me all the support, tools and understandings I need to be a good teacher. But, no matter which philosophy of music education you subscribe to, I am sure you will agree that using developmentally-appropriate repertoire and activities, sequencing your content, and focusing on an aural approach, are all desirable.

Feeling free to sing

The singing voice is the main tool in my music room. All students have one (barring physical impairments)—and it is

free! Here are a few of my personal principles and ideas regarding my students' singing:

- I believe in honesty—I never say 'great' or 'good' or 'wonderful', if it isn't. However, I always encourage and praise improvement—I particularly like to say 'thank you', an idea I got from John Fiereabend. Students know if they are able to match pitch or not. It is my job to help them achieve this.
- Beginning right from prep. level, I play around with 'head voice' activities—sirening, slide whistle sounds, etc.—to develop good singing tone from the outset.
- Singing is everywhere I can put it! I sing instructions, sing stories, sing 'hello' and 'goodbye'—even sing 'hello' at school assembly.
- Students are encouraged to sing by themselves as often as possible. No one is ever allowed to laugh at or ridicule any attempts.
- I include short listening examples of boys/men singing (as well as girls/women of course) in my class teaching.
- I started a 'boys only' choir to demonstrate that 'boys do sing'—to create that culture.
- I promote the view that when singing, we are all actually musical instruments. This definitely works in your favour as you engage students in this powerful means of personal expression.



- Singing is a wonderful tool to promote social engagement and soon enough everyone recognises and enjoys the esprit de corps that group singing brings.

Teachers should never stop learning. I attend workshops, go Internet surfing, locate new songs, email colleagues, listen to my students and their parents, try new things ... and yet I have so very much more to learn.

Keeping on track

It takes years to build up a music program in any school. Say, I have each of my music classes for only 30 minutes each week. Putting this into perspective, if I have every class, each week (no interruptions, sports days, sick days, excursions, pupil free days...) for all of the school year, I would have seen that class for less than one week. So how should we deal with such a situation? I recommend the following:

- Don't expect overnight changes.
- Be kind to yourself when things move slowly.
- Keep plugging away at your long-term goals, even when it seems like there is no way you'll ever achieve them. Take 'baby steps' and 'keep your eye on the prize'.
- Stay positive ... although this is not always easy!
- Use your professional support network.
- Relish the little successes such as the first time a 'distant' child joins in, the little 'light bulb' moments, and when the 'runaway' stays put.
- Keep a sense of humour and share it with your students from time to time. It's a bit scary to expose your own personality as it makes you more vulnerable, but it opens up to so much more real communication with students.

Aiming high, thinking long term

Although it is essential to be the best possible musician-educator you can be, I believe you are first an educator of children, not simply the fount of musical knowledge—so never lose sight of the *whole* child.

One of my favourite sayings is 'you get what you expect (or close to it)' so—aim high! Children want to be challenged and

engaged. They need to strive and work hard in your class without fear of failure. All efforts should be valued.

One of the most rewarding, amazing experiences was when we received a 'Q150' Grant that allowed us to have a composer-in-residence for five days at our primary school of just over 300 children. Every single student in the school had a least one session with composer Paul Jarman, and the opportunity to contribute to the composing process. The result is not only a beautiful song called 'Tide of the Blue', but also huge growth in knowledge, an understanding of the process of composition, and an inspired school community. What a buzz! The main reason for the complete and overwhelming success of the event was the preparation. I don't mean only the build up to Paul's visit, but the years of work put into building music literacy levels; the hours in choir rehearsals; the cumulative effect of the music that is being infused into the school community.

So, if your head hurts from hitting that 'brick wall', start planning with the long-term view in mind, implement a gradual process of change and take heart that you too may transform your workplace into a 'singing school'. **MⁱⁿA**

Debbie O'Shea
 With extensive experience as a classroom teacher and music specialist, Debbie O'Shea works with Education Queensland at Sandgate State School, and as an independent music education consultant and curriculum writer through her own business, Crescendo Music. Debbie is a Vice-President of the Kodály Music Education Institute of Australia (KMEIA).

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Sandhurst State School – Music webpage:
<http://sandgatess.eq.edu.au/wcmss/index.php/music.html>
Crescendo Music: <http://crescendo.com.au>

THE AUDACITY OF THE PORTABLE

Back in 2007, LEN CLARK wrote here about the free audio recording software, 'Audacity'. Now he's discovered a portable version, together with other software that runs on most computers from a USB drive, without upsetting the system or leaving data behind. How good is that?

One of the difficulties that teachers can face using technology-based programs is that they are often not on their usual computer. Installing software applications is not feasible for the average Windows user, and there can be impediments for reasons of network security and functionality. I have long felt that the day could not be too far away when everything one needed for a computer application would be stored on a USB thumb drive, and the computer-user interface (the terminal—currently the desktop or laptop computer) would just run the screen, drives, printer and other peripherals. You would be able to walk around with the operating system, documents and program on a small USB drive. You would be able to plug into any terminal and have an Apple, Windows or Linux operating system running ... or whatever is the next 'best'. And now—along comes a 'portable applications' website.

Although yet Windows-only, this portable software delivery system may be a start towards realising my dream. It allows me to carry around some of my programs, avoiding the need to install them on any Windows computer I want to use! How cool!

On this site, I found the free audio recording software 'Audacity', and as a portable version, waiting to be downloaded. So, here is what to do to get a fully functioning digital audio recording program that you can carry in your pocket.

Downloading

AUDACITY

Start by plugging a USB thumb drive into your computer. Go to the PortableApps website page (see below), click on the DOWNLOAD button, and save to wherever you put downloaded files. If the download does not start in a few seconds click the 'direct link' option. Once the file has downloaded click the 'Run' option.

When Windows asks the question 'Do you want to run this software?', click 'Run' again. Be sure to select your USB drive as the INSTALL location. On completing the installation process, click 'Finish'. Now you have Audacity always ready to use in a folder on your thumb drive—always useful, and with so much time saved! And as you'll need to make MP3 files—read on ...

LAME MP3 ENCODER

Having recorded (and also mixed and/or edited) sound tracks using Audacity, you can save your recordings as MP3 files. More joy! Just download the Lame MP3 Encoder from another website (below). Run the installer, making sure that you place the 'lame_enc.dll' file onto the USB drive in the 'Audacity Portable' folder.

After that, you can use the Audacity program directly from your USB drive to make and manipulate MP3 recording files. The first time you try to make an MP3 file, Audacity will say it needs the Lame encoder ... so simply direct Audacity to where you placed the Lame file and it will not ask again. (This donation-based program also supports hard-drive-mounted Audacity on both Apple and Windows.)

A warning however! Please remember to save the WAV or MP3 files to a CD-ROM or DVD fairly frequently, as they are large files and will fill the hard drive of your computer very quickly. Once you have safely saved your recordings elsewhere, go to the folder on your laptop where the Audacity projects are automatically saved (usually 'Audacity Temp') and put all the files in the Trash. Don't forget to empty the Trash afterwards as the files are still on your computer until you do that.

Now neither you nor I have an excuse for not digitally capturing all 'the magic moments' that we hear in our music classes. **MIA**

Len Clark

Len Clark has been a music and IT teacher for ten years, and includes a Masters degree in Music Technology among his qualifications. He has been part of the Northern Territory's new indigenous Tiwi College, and is now teaching in Darwin. His major professional interest is in the application of technology to enhance teaching and learning.

Resources

L Clark, 'Using new resources', *Music in Action*, Spring 2007, vol. 4, issue 2, pp.2627.

Audacity Portable Download:

http://portableapps.com/apps/music_video/audacity_portable (This portable version does not support the Apple platform.)

Other portable apps: Backtrack to the Portableapps.com home page.

Lame MP3 Encoder Download:

<http://lame.buanzo.com.ar/> (This open source software supports Audacity on Apple and Windows platforms.)

Standard Audacity Download:

<http://audacity.sourceforge.net/download/>

E-CONTACTS

Len Clark: <tiwassie@gmail.com>



Australian National Choral Association National Conference

choralfest 2010

port macquarie – july 7 – 10

national conference for choral conductors, choral musicians and choirs



What is ChoralFest?

ChoralFest 2010 is a four-day event, July 7 – 10. The conference's purposes are to promote artistic excellence, cooperation, and exchange by bringing together the finest choirs and choral leaders for seminars, reading sessions, and performances; to facilitate the dissemination of choral repertoire, research, recordings, and other related material and information; and to enhance the existing choral life in Australia.

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- 3 National Secondary Honour Choir**
(Open to all Yr 10 – 12 students by audition)

ChoralFest 2010 will include:

- Welcome ceremony and concert
- Professional development sessions
- Conducting Masterclasses
- Workshops, seminars, reading sessions, discussion groups
- Open rehearsals with renowned conductors
- Daily Concerts
- Conference dinner

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JING LING-TAM (USA)

Jing Ling-Tam, Professor of Music, is the UTA Director of Choral Studies. As one of America's most sought after choral conductors, Prof. Ling-Tam has conducted All-State and Honor Choirs throughout the United States.



JENS JOHANSEN (DENMARK)

Vocal Line was formed in January 1991 by Jens Johansen, who has conducted the choir ever since. Jens is currently a lecturer at the University of Aarhus.



BRUCE ROGERS (USA)

Professor Bruce Rogers is the Director of Choral Activities at Mt. San Antonio College in Walnut, California where he directs Mt. San Antonio College's award-winning Chamber Singers and the elite vocal jazz ensemble, Singcopation.



www.choralfest.org.au

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See page 11 of this issue for full details

AUTUMN ISSUE SUBSCRIBER PRIZE WINNERS

The winners of the 30 Great Southern Lands Songbooks are:

NSW: Alison Saunders, Wycliffe Christian School, Grosa Vale; Dr Rita Crews, Croydon; Marion Perry, Bathurst; Michael Hissey, St Aloysius College, Milsons Point; Rowena Singleton, Gunnedah; Sarah Lindsay, Narrandera High School.

QLD: Glen Edward Taylor, Wallangarra; Helen Stowasser, Mapleton; Kate Albury, Paddington; Kym Beattie, Emmaus College, CQMC; Mark Watkins, Centenary SHS, Mt Ommaney; Shane Tooley, Ormiston College, Cleveland DC; Trish Wilson, Newtown State School, Toowoomba. **SA:** Bianca Pittman, Sacred Heart College (Senior), Mitchell Park; Chris Majoros, Willunga; Janet McDowall, University of SA, Magill; Meagan Kozlowski, St Paul's College, Royal Park; Narelle Fletcher, St Mark's Lutheran Primary School, Mt Barker; Nola Branson, Riverton Primary School; Stephen Millar, Saint Ignatius College, Athelstone.

TAS: Manda Casey, St Patricks College, Prospect; Wendy Ross, West Hobart.

VIC: Damien Woods, Ballarat High School; Jo Etherton, Monash University Library, Serials Office H&SS; Joseph Abou Zeid, Glenroy; Natalie Ireland, Narre Warren South; Regina Byrne, Sacred Heart College, Newtown. **WA:** Marguerite Rosario, Doubleview; Regula Peppin, Music Alive, William Bay; Tanya Chapman, Geraldton Senior College.

Our thanks go to AMPD for their generous donation of the prize, and to our new subscribers for helping to keep Music in Action going.

The winners will be advised by mail.



Organisations are invited to list PD events with Music in Action. Events are listed first in alpha order by organisation, then by date. Listings are compiled from information provided and may be incomplete or have changed. Please check with the organisations direct. Our disclaimer on page 4 applies.

ABODA (NSW)

• 4–15 August 2010
Jerry Nowak Conducting Summer School
 Sydney (limited places available)
 Details: www.abodansw.com
 E: aboda@optusnet.com.au
 T: 0414 293 123

AUSTRALIAN INTERNATIONAL MUSIC SHOW

• 1 October 2010
Music Educators' Day
 Keynote speaker: David Price
 OBE
 Melbourne Exhibition Centre
 Details: www.aimshow.com.au

AUSTRALIAN NATIONAL ASSOCIATION OF TEACHERS OF SINGING (ANATS)

• 30 September–3 October 2010
National Conference 2010: The Balancing Act
 Bardonia Conference Centre, Brisbane
 Details: www.anats.org.au
 E: scott.harrison@griffith.edu.au

AUSTRALIAN NATIONAL CHORAL ASSOCIATION (ANCA)

• 7–10 July 2010
National Conference: Choralfest 2010
 Port Macquarie, NSW
 Details: www.anats.org.au
 E: admiin@anca.org.au
 T: 1300 724 224

BIG MUSIC & MULTIMEDIA PD

• 10 May 2010
Sibelius Level 1

• 11 May 2010
Sibelius Level 2/Worksheets

• 24 May 2010
Garage Band

• 25 May 2010
Acid Music in the Classroom

• 7 June 2010
Creating Audio CDs

• 8 June 2010
Finale 2010 Level 1

• 24 June 2010
Band in a Box

• 25 June 2010
Sibelius Level 2/Worksheets
 Venue: 85 Alexander Street, Crows Nest, NSW
 Details: www.bigmusic.com.au
 T: 02 8622 6555

INTERNATIONAL TRUMPET GUILD

• 6–10 July 2010
35th Conference Sydney Conservatorium of Music
 Details:
 www.australiantrumpetguild.com/itg2010
 T: 02 9518 7722

KODÁLY

VIC (KMEIA)
 • 26–29 September 2010
KMEIA National Conference 2010
 Melbourne, Caulfield Grammar school, Caulfield Campus
 Details: www.kodaly.org.au
 T: 03 9535 7035

ORFF

NSW (OSANSW)
 • 6 June 2010
TaikOz Japanese Drumming workshop
 Venue: Dojo Studio, Wattle St Ultimo
 Time: 1–4 pm

• 21–22 August 2010
Workshop with Doug Goodkin
 Venue: ACT (precise venue TBC)

• 26 September 2010 (first day)
Levels 2010 (NSWIT accredited)
 Venue: TBC
 T: 0408 223 020

VIC (VOSA)
 • 7–8 May 2010
Living Music and Dance 2010
 Darebin Arts and Entertainment Centre, Preston

• 21–22 August 2010
Early Childhood Conference of Performing Arts
 Genazzano FCJ College, Cotham Rd Kew
 Details: www.vosa.org
 T: 03 9535 7020

QUEENSLAND CONSERVATORIUM

• 28 June–9 July 2010

Professional Development Winter School
 South Bank, Brisbane, Queensland
 Details:
 www.griffith.edu.au/openconservatorium
 E: J.Kukulies@griffith.edu.au
 T: 07 3735 6306

SOUNDHOUSE

VIC
 Alfred Brash SoundHouse
 Melbourne Arts Centre
 • 3, 10, 17, 24 May 2010
Pro Tools 101

• 6–7 May 2010
SoundHouse Certificate in Music Production using ACID

• 3 June 2010
Introduction to Web 2.0

• 6 September 2010
Photoshop CS4 - Level 2

• 9–10 September 2010
SoundHouse Certificate in MIDI and Audio Production with Sonar Home Studio

• 13 September 2010
Sibelius 201

• 11 October 2010
Creating your own Original Loop Library using Reason

• 15 October 2010
Groovy Shapes, Jungle and City
 Details:
 www.theartscentre.com.au/soundhouse
 E: amy.bennett@theartscentre.com.au
 T: 03 9281 8194

SoundHouse@Debney Park
 Secondary College
 Flemington, Victoria

• 6 May 2010
Create Music for your Films with GarageBand

• 20 May 2010
Podcasting, Vodcasting, Youtube and RSS

• 3 June 2010
Sibelius 110

• 17 June 2010
Sibelius 210

• 15 July 2010
Sibelius 110

• 22 July 2010
Acid Software in the Music Classroom

• 5 August 2010
Podcasting, Vodcasting and YouTube
 Details: www.soundhouse.com.au
 T: 03 9376 6833

VICTORIAN MUSIC TEACHERS' ASSOCIATION

• 6 June 2010
Diploma Piano Masterclass
 presented by Kristian Chong
 Richmond Uniting Church
 314 Church St, Richmond, VIC.

• 21 September 2010
Professional Development Day
 Richmond Uniting Church
 314 Church St, Richmond, VIC.
 Details: www.vmta.org.au
 E: vmta@ozemail.com.au
 T: 03 9415 1314

ADVANCE NOTICES 2011

18th ASME National Conference 2011
 • 2–5 July 2011
Making Sound Waves—Diversity, Unity, Equity.
 Broadbeach, Gold Coast, Queensland.
 Details:
 www.asme.edu.au/conferences.htm
 E: andrew.reid@qsa.qld.edu.au

Music Technology in Education Conference —Mtec2011

• 11–13 April 2011
 MLC School, Burwood, NSW
 Details: www.mtec2011.com
 T: 03 9535 7020

THE MUSIC MAKERS PROGRAM



Music Makers activities are designed to provide 'cradle to grave' opportunities for all Australians to participate in active music making, as well as supporting existing music activities in our schools and communities. The following music companies are proud supporters of *Music in Action* and the other Music Makers Program activities.

For more information regarding Music Makers visit www.musicmakers.org.au



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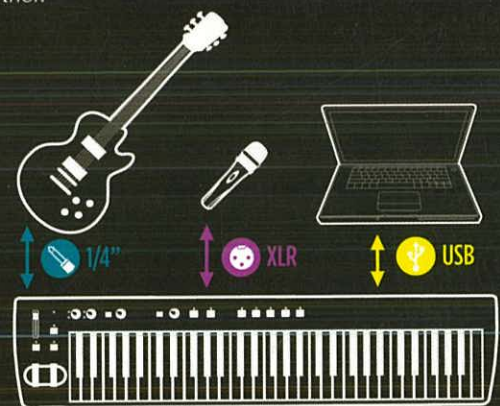
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